

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3460.

SATURDAY, FEBRUARY 17, 1894.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

**GOVERNMENT GRANT OF 4,000l. for the PRO-  
MOTION OF SCIENTIFIC RESEARCH.**—FEBRUARY 28th is the  
LAST DAY FOR RECEIVING APPLICATIONS.—Forms may be obtained  
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**BRITISH MUSEUM.—EVENING OPENING.**

On and after MONDAY, the 19th February, the EXHIBITION  
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TUESDAYS and THURSDAYS.—Manuscripts, King's Library, Porce-  
lain and Glass, and Prints and Drawings; Prehistoric, Ethno-  
graphical, and Medieval Collec-  
tions.

Feb. 10th, 1894. E. MAUNDE THOMPSON,  
Principal Librarian and Secretary.

**BRITISH ARCHEOLOGICAL ASSOCIATION.**

—The SIXTH MEETING of the SESSION will be held on  
WEDNESDAY NEXT, FEBRUARY 22nd, at 32, Sackville-street, Picca-  
dilly, W. Chair to be taken at 8 p.m. Antiquities will be exhibited,  
and the following Papers read:—  
1. 'Hiding Skimming and Riding the Stag,' by CHAS. R. B.  
BARRETT, Esq.  
2. 'Note on Stained Glass at Lamborne Church, Berks,' by Dr. A. C.  
FRYER.

W. DE GRAY BIRCH, F.R.S. 1 Honorary  
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The NEXT MONTHLY MEETING will be held on MONDAY NEXT,  
February 19th, at 20, Hanover-square, W. when the Rev. A. LOWY,  
LL.D., will read a Paper on 'Censorship and Jewish Literature.' Chair  
to be taken at 8 p.m. ALFRED W. POLLARD, Hon. Sec.  
20, Hanover-square, W.

**FOLK-LORE SOCIETY.**—The Next Evening

Meeting of the Folk-lore Society will be held at 22, Albemarle-  
street, Piccadilly, on WEDNESDAY, February 22nd, at 8 p.m., when the  
following Papers will be read, viz.:—  
'St. Nicolas and Artemis,' by Professor E. ANICHKOV.  
'Gipsy Fairy Tales from Roumania,' by the Rev. Dr. GASTER; and  
'Ghostly Lights,' by Mr. M. J. WALHOUSE.

F. A. MILNE, Secretary.  
11, Old-square, Lincoln's Inn, W.C., Feb. 17th, 1894.

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INGS, &c. are FRIDAY, SATURDAY, and MONDAY, March 30th, 31st,  
and April 2nd, and for SCULPTURE, TUESDAY, April 3rd.—Forms and  
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February 28th, 1894, and 29th, Mr. WHITEWORTH WALLIS,  
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M. C. TAYLOR, Secretary University Court.  
University of Edinburgh, January 22nd, 1894.

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Vestry Hall, Harrow-road, W., February 6th, 1894.

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SATURDAY, FEBRUARY 17, 1894.

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LITERATURE

*Varieties in Prose.* By William Allingham. 3 vols. (Longmans & Co.)

THIS collected edition of Mr. Allingham's prose writings contains two volumes of 'Rambles by Patricius Walker,' and one volume of 'Irish Sketches' and 'Essays.' In verse Mr. Allingham had always an agreeable talent, sometimes a distinct charm; and there is a certain pleasantness about his prose, the pleasantness of an amiable and artistic person who writes with ease. It is not remarkable or distinguished, but it is intelligent and mildly entertaining. The 'Rambles' are discursive papers dealing with well-known places and their associations—Llangollen, for instance, Clonelly, and Liverpool—and they are nearly as instructive as a guide-book, and much more readable. Not at all seductive if one attempts to read them through, they are quite nice to take up and turn over, reading a sentence here, a page there, perhaps half a chapter somewhere else. There is nothing to impress one very much; it is all quite superficial, this gossip about places and people; and the writing is all a little faded, belonging to a manner which is now the fashion of a bygone season. One feels, too, a certain finikin lightness of touch, a little too conscious; a sprightliness which seems the result of an effort, and which it requires something of an effort to appreciate. Dealing largely with exteriorities, and endeavouring to give their true value to the slight things which alone are of very much importance in these matters, it fails somehow to be quite vivid and inspiring; it mentions impressions, does not flash them; is never quite certain whether to treat its facts as facts or as symbols; and brings out, finally, but a blurred image of what it would fain convey, by way of picture or vision, to the reader. At its best it can be as detailed as this, which is on Liverpool:—

"The streets abound in barefooted, ragged children, wrinkled beladames with *dudeens*, stout wenches, loosely girt as Nora Creena, balancing baskets on their heads; unshaven men in every variety of old-hat lounge at corners; and if you venture into one of those byways which lead out of the best business streets, the foul gutters, the slung-out refuse under foot, the dangling

clothes hung aloft to smoke-dry, the grimy houses, their broken panes stuffed with rags, the swarm of half-naked babes of dirt and poverty about the open doors, here suckled, here scolded by their intensely slatternly mother, the universal squalor mixed with an indescribable devil-may-carishness, and the strong flavour of brogue that pervades the air, will all remind you forcibly (if you have ever been there) of that famous 'Liberty' which surrounds the cathedral of St. Patrick..... Mostly in the filthy heart of Liverpool itself, the squalid byways and pestiferous alleys, dwell the dock labourers, carters, stevedores, all the grim hard-handed men, white with flour, black with coals, yellow with guano, fluffy with cotton, dusty with maize, who are hoisting and lowering, heaving and shovelling, dragging and hauling, carrying and trundling great bales, boxes, bags, barrels, weights of iron, bars and pigs of lead, mountains of coal, mountains of corn, amid creaking of windlasses, rattling of chain-cables, roll of heavy wheels, trampling of great slow horses, and busy turmoil of a throng of grim human creatures like themselves, in that endless range of waterside sheds, with endless range of tall stores looking down across the long narrow streets full of mud and noise, and over the prison-like line of the dock-wall."

This is certainly a good piece of description; but after all, laborious as it is, it does not absolutely bring before you the colour and aspect of the scene, as a real artist in words would have done with two much shorter sentences. Among the general essays there are some, dealing with characteristically Irish subjects—'St. Patrick's Day,' 'St. Patrick's Purgatory'—which are full of industriously collected facts, not unattractively put together. And in a particular essay on George Petrie, which is one of the best in these volumes, there is one passage which is quite admirable, so discriminating is it in treatment, so delicate in style:—

"His speech on all topics was (like his handwriting) deliberate and careful, sometimes elaborately so; he prologued, parenthesised, guarded against misconception, modified, returned; yet he never strayed, and if you gave him his own time you got his chief intention fully conveyed, and usually several interesting things into the bargain. His voice was soft and melodious, not strong, and touched with a pleasant brogue. Hurry was foreign to his temperament; he observed, and reflected, and mused upon his favourite subjects with an affectionate persistence. A picture of his, if it remained with him, he hardly ever thought quite finished. His happiness was perfect in poring interminably over his ancient ruins, and relics and records. His books took a long time to write; his music a long time to arrange and revise. The work he did was always labour of love, and he lingered over it, with a pace further slackened by delicate health. When done, it was as well done as he possibly could do it; and of how many workers, in any department, can this be said, in these days of high-pressure, and of belief that—

The real value of a thing  
Is just as much as it will bring."

Among the remaining essays, 'Painter and Critic'—a discussion of subject in painting, in special relation to the pictures of Mr. Albert Moore—is, though far too long drawn out, full of interest, and takes a middle stand between the attitude of the painter pure and simple, to whom line and colour are enough in themselves, and the ordinary Philistine, who wants his 'Derby Day' before he can see that he has a picture in front of him. A lecture on 'Poetry'

attempts what is both impossible and unnecessary; but, as with George Petrie, we get "several interesting things into the bargain." The long disquisition on Byron, with its out-of-date polemics and its bourgeois lamentations—"Dismal and unhappy retrospect! An unhappy character—a most miserable career!"—has only a sort of historic interest, marking a date, so to speak, in the emancipation of the species. It should be remembered for one astonishing sentence, in which we are told that Byron's example is not an example to be followed in any particular, because "he neglected his inherited duties as Englishman, as landed proprietor, and as peer of the realm." Yet the Byron essay is sane and moderate, after a fashion, compared with the essay on Baudelaire. "The peevish Frenchman," "sighs and groans of prurient *ennui*, extremely unprofitable to mankind in general"—that is all that Mr. Allingham saw in the 'Fleurs du Mal' and the 'Petits Poèmes en Prose.' Such short-sightedness is curious, and may be looked upon charitably, as merely amusing; of a piece with the prudishness which crops up again and again throughout these volumes, reaching its finest point, perhaps, in the despairing cry: "And now our girls are learning Latin!"

*Reminiscences of the Great Mutiny, 1857-59.*  
By William Forbes-Mitchell. (Macmillan & Co.)

A WHOLE literature, as we have often remarked, has grown up on the subject of the Indian Mutiny, and any new book on that well-worn theme must be of special merit to deserve and receive attention. However, the volume before us does possess special merit, for it contains the account of what a well-educated non-commissioned officer of a distinguished regiment saw of the struggle. The best way to review it is to pick out a few noticeable incidents on which he throws more or less light.

On the 27th of October, 1857, the company of the 93rd to which Sergeant—then Corporal—Forbes-Mitchell belonged reached Cawnpore. After a short rest officers and men proceeded to visit the scenes of the recent tragical events. Coming first to General Wheeler's entrenchment, our author ascertained that the parapets "at the highest places did not exceed four feet, and were so thin that at the top they could never have been bullet-proof!" After cross-examining his guide—a camp follower who could speak intelligibly barrack-room English, and asserted that he had been in the entrenchment with Sir Hugh Wheeler—the corporal arrived at the conclusion "that most of the European women had been most barbarously murdered, but not dishonoured, with the exception of a few of the young and good-looking ones, who, our guide stated, were forcibly carried off to become Mahomedans." Nothing, he says, that he saw or heard during thirty-five years' subsequent residence in India has led him to alter this opinion. With regard to the house in which the women and children were murdered, he asserts most positively that

"at this time there was no writing either in pencil or charcoal on the walls of the slaughter-house. I am positive on this point, because I

looked for any writing. There was writing on the walls of the barracks inside General Wheeler's entrenchment, but not on the walls of the slaughter-house."

The sensational writings afterwards discovered must therefore have been the work of visitors, and not of the victims.

After the Secunderbagh had been captured, the troops were parched with thirst. In the centre of the inner court there was a large tree with a bushy top. At the foot of this tree were a number of jars full of cold water, to which man after man had recourse; but the large number of corpses lying at the foot of the tree attracted a British captain's attention, and he noticed that every man had been shot from above. He therefore stepped back, and calling to a man named Wallace, a rather mysterious character and well educated, asked him if he could see any one in the top of the tree. Wallace, carefully looking, called out:—

"I see him, sir!" and cocking his rifle he repeated aloud,

I'll pay my vows now to the Lord  
Before His people all.

He fired, and down fell a body dressed in a tight-fitting red jacket and tight-fitting rose-coloured silk trousers; and the breast of the jacket bursting open with the fall, showed that the wearer was a woman. She was armed with a pair of heavy old-pattern cavalry pistols, one of which was in her belt still loaded, and her pouch was still about half full of ammunition, while from her perch in the tree, which had been carefully prepared before the attack, she had killed more than half a dozen men. When Wallace saw that the person whom he shot was a woman, he burst into tears, exclaiming: "If I had known it was a woman, I would rather have died a thousand deaths than have harmed her."

After the capture of the Secunderbagh, the Shah Nujeeb had to be carried, and the 93rd, having been so hotly engaged, were only employed in dragging up Peel's guns and trying to silence the fire of the garrison; but the battalion of detachments failing to carry the place, Sir Colin addressed his favourite regiment, saying that

"he had not intended to call on us to storm more positions that day, but that the building in our front must be carried before dark, and the Ninety-Third must do it, and he would lead us himself, saying again: 'Remember, men, the lives at stake inside the Residency are those of women and children, and they must be rescued.' A reply burst from the ranks: 'Ay, ay, Sir Colin! we stood by you at Balaklava, and will stand by you here; but you must not expose yourself so much as you are doing. We can be replaced, but you can't. You must remain behind; we can lead ourselves.'"

Without questioning for a moment the good faith of Mr. Forbes-Mitchell, we must say that the above extract needs explanation. No one will for a moment believe that the entire regiment, or any large portion of it, called out the above words consecutively. What, no doubt, did happen was that some one man spoke a portion while other men contributed further instalments, their comrades uttering shouts of assent. It may be remarked that on this occasion Sir Colin did expose himself very freely, and—it is not generally known—was wounded by a bullet which had previously passed through the head of a private of the 93rd.

There has been much dispute as to who at the storming of the Secunderbagh

got through the hole in the wall that did duty for a breach. Mr. Forbes-Mitchell in one place says that the first in was Lance-Corporal Donnelly of the 93rd, killed inside; then Subadar Gokul Singh, of the 4th Punjabis; then Sergeant-Major Murray, 93rd, who was killed; and fourth, Capt. Burroughs, who subsequently was severely wounded. In another place he says that Lance-Corporal Dunley, 93rd, was first, Sergeant-Major Murray second, Gokul Singh third, and Capt. Burroughs either fourth or fifth. "He was certainly the first officer of the regiment inside." The writer of this notice can testify that Capt. (now Lieut.-General) Burroughs claimed to be the first in. An eye-witness has declared that Burroughs stood exposed on the top of the bank, ready for a good start when the order to advance was given. He displayed throughout the campaign singular gallantry, showed great prowess with his sword, and was twice wounded. As Mr. Forbes-Mitchell says, his company were proud of their captain for "his pluck and good heart."

The 93rd felt a great enthusiasm about Hodson, of Hodson's Horse, and Mr. Forbes-Mitchell speaks in terms of high admiration of him. One anecdote, as the author says, certainly does not support the charges made against him by armchair censors. When the 93rd were sent from Futteghur to Palamhow, a place which had been a hotbed of rebellion, the Civil Commissioner was doing justice on some of the rebels. Hodson had come up to see his squadron:—

"Just at the time of his visit the commissioner wanted a hangman, and asked if any man of the Ninety-Third would volunteer for the job, stating as an inducement that all valuables in the way of rings or money found on the persons of the condemned would become the property of the executioner. No one volunteering for the job, the commissioner asked Jack Brian, a big tall fellow who was the right-hand man of the company, if he would act as executioner. Jack Brian turned round with a look of disgust, saying: 'Wha do ye tak' us for? We of the Ninety-Third enlisted to fight men with arms in their hands. I widna' become yer hangman for all the loot in India!' Capt. Hodson was standing close by, and hearing the answer, said, 'Well answered, my brave fellow. I wish to shake hands with you,' which he did. Then turning to Capt. Dawson, Hodson said: 'I'm sick of work of this kind. I'm glad I'm not on duty'; and he mounted his horse, and rode off."

At the capture of the Begum Kothee on the occasion of the storming of Lucknow, Corporal Forbes-Mitchell was with a party under Lieut. Sergison breaking in the door of a detached building:—

"Mr. Sergison was shot dead at my side with several men. When we had partly broken in the door, I saw that there was a large number of the enemy inside the room, well armed with swords and spears, in addition to firearms of all sorts, and, not wishing to be either killed myself or have more of the men who were with me killed, I divided my party, placing some at each side of the door to shoot every man who showed himself, or attempted to rush out. I then sent two men back to the breach, where I knew Col. Napier with his engineers were to be found, to get a few bags of gunpowder with slow-matches fixed, to light and pitch into the room. Instead of finding Napier, the two men sent by me found the redoubtable Major Hodson, who had accompanied Napier as a volunteer in the storming of the palace. Hodson did not wait

for the powder-bags, but, after showing the men where to go for them, came running up himself, sabre in hand. 'Where are the rebels?' he said. I pointed to the door of the room, and Hodson, shouting 'Come on!' was about to rush in. I implored him not to do so, saying, 'It's certain death; wait for the powder; I have sent men for powder-bags.' Hodson made a step forward, and I put out my hand to seize him by the shoulder to pull him out of the line of the doorway, when he fell back shot through the chest..... It will thus be seen that the assertion that Major Hodson was looting when he was killed is untrue. No looting had been commenced, not even by Jung Bahadoor's Goorkhas. That Major Hodson was killed through his own rashness cannot be denied; but for any one to say that he was looting is a cruel slander on one of the bravest of Englishmen."

We hope that this charge against Hodson, often contradicted, yet as often repeated, will after the above testimony be finally abandoned.

More than one person has asserted that Europeans fought in the ranks of the rebels. Mr. Forbes-Mitchell brings some more evidence to bear on the subject. He was the non-commissioned officer of a party of the 93rd sent to protect an Engineer officer employed to make a reconnaissance and sketch of one of the gates of the fort of Ruhiya. They crept up undiscovered while the attempt to storm—in which Brigadier Hope lost his life—was being made close by:—

"During this time we were so close to the fort that we could hear the enemy talking inside; and the man who was on the tree could be seen and heard by us quite plainly, calling to the stormers on the other face in unmistakable barrack-room English: 'Come on, you — Highlanders! Come on, Scotty! You have a harder nut to crack than eating oatmeal porridge. If you can come through these bamboos we'll warn you — for you, if you come in here!' etc., etc. In short, the person talking showed such a command of English slang and barrack-room abuse that it was clear he was no native. Every one of my party was convinced that the speaker was a European."

The sergeant had almost forgotten the above circumstance when, many years afterwards having taken a native into his service, he eventually ascertained that the man was an ex-Sepoy, and succeeded in gaining his confidence. This man admitted that he had been one of the mutineers, and had fought against us throughout the war. He said that he had heard of several Europeans having served in the ranks of the rebels, but had only personally known two of them. One of these was killed at Budleekee Serai, evidently the man mentioned by an anonymous writer in 'A History of the Siege of Delhi by an Officer who Served There,' published in 1861 by Messrs. A. & C. Black; the other was most probably the man who hurled abuse at the stormers of Ruhiya. This fellow came to Delhi with the Bareilly brigade, and the king made him second in command of the army. Mr. Forbes-Mitchell's informant had forgotten the scoundrel's name, but knew that before the Mutiny he had been a sergeant-major in one of the native corps at Bareilly, and that he had formerly been in the Company's artillery. Mr. Forbes-Mitchell conjectures that this European was the sergeant-major who was lost sight of on the occasion of the rising at Bareilly. It will be remembered that Adjutant Tucker galloped off to the lines to try to save the life of the sergeant-major who had remained



there. The adjutant was killed in his gallant effort, and the author's informant—the ex-Sepoy—asserted that the renegade of whom he spoke had on that occasion killed an adjutant.

We could multiply largely the number of interesting extracts from this attractive book, but we have given enough to show that the sergeant's volume is worthy of the reputation of the old 93rd.

*The English Church in the Nineteenth Century (1800-1833).* By John H. Overton, D.D., Canon of Lincoln and Rector of Epworth. (Longmans & Co.)

THE history of the Church from 1800 to 1833 needed to be written, in order to correct the common supposition that it was an inanimate corpse which Newman and his followers galvanized into life. In every part of England there were men who were labouring, whether as High Churchmen, Evangelicals, or Liberals, with an ardour, energy, and devotion that needed no stimulus from the Tractarian movement. This fact, though often ignored, is brought into prominence by the work before us.

To students of Church history Canon Overton needs no introduction. His present volume is the natural continuation of the larger work on which he was engaged in collaboration with Mr. Abbey. No man who loved the Church sufficiently to become its faithful historian during the somewhat dreary years of the eighteenth century was likely to stop at the arbitrary date of 1800, especially when, at that very moment, brighter prospects seemed to be dawning for the Establishment. Canon Overton brings to bear upon this portion of his history the same characteristics which gave a real value to his earlier work. There is the same simple, lucid, unpretentious style. There are also the same fairness which sees the best sides in rival parties, the same industry which accumulates a mass of material, the same power of selection and clear arrangement which presents the whole in a compact shape. These are the gifts which he commands. The book is not brilliant; but it is trustworthy, learned, and impartial. For the traveller who journeys through ecclesiastical or any other history the coach-wheel is a more trustworthy means of safe arrival than the St. Catherine's wheel.

The first thirty years of the nineteenth century naturally divide into two almost equal parts with the close of the Napoleonic wars. In the first half of the period the national mind was absorbed in the great European struggle; in the second, it was adapting itself, as best it could, to the new conditions of society which peace brought with it. The effect of the war upon the position of the Church was remarkable.

"A curious double phenomenon," says Canon Overton,

"may be observed all through our period, viz. a steadily growing improvement in every department, side by side with a steadily growing odium against the Church, which reached its climax in the events connected with the Reform Bill."

No doubt the Church gained in popularity by the hostility of Englishmen towards revolutionary France. And this in two ways. The Church was, in the first place, the emblem of stability:—

"This feeling towards France affected the attitude of Englishmen towards their own Church in more ways than one. It undoubtedly increased their attachment to that Church simply because she was a type of all settled institutions; and settled institutions were at all hazards to be upheld when the unsettlement of them in France was giving so fearful a warning."

And, secondly, the Church put itself at the head of the warlike movement which engrossed the nation:—

"The clergy shared to the full the excitement which was everywhere prevalent. Their pulpits were always ready to stimulate their countrymen to patriotic endeavour, to celebrate a victory, or to pronounce the funeral eulogium upon a hero. A hit at Tom Paine, a side glance at Voltaire and Rousseau, a denunciation of Bonaparte was [sic] only what was expected; and bishops and archdeacons in their Charges, as well as clergy in their pulpits, were quite ready to meet the demand."

At the same time, warned by the evidence which popular disturbances afforded of the little hold that the clergy possessed upon the masses, the Church was stimulated to increased activity. But here its efforts were hampered by want of means, and no adequate resources were available to meet the increased demand, which it was anxious to supply, for spiritual succour. Canon Overton produces abundant evidence to show that the Church was rousing itself from its inactivity in the first fifteen years of the century. It was, indeed, high time that the dry bones should be stirred, for the standard which the best clergymen took of their duties was lamentably low. Van Mildert, Ryder, Blomfield, and Copleston were four of the most conscientious and high-minded clergymen of the period, yet all of them were, before or after they were raised to the episcopal bench, pluralists. Another fifteen years, and a still greater change had come to pass. Robert Southey, Lord Liverpool, William Wilberforce, are quoted to show that, during the years 1817-27, a great revival of vigour was taking place, and that "a very real increase of piety has manifested itself in our Church."

Side by side with the improvement which was shown in the Church, and with the popularity which it had undoubtedly acquired during the war, there was a growing hostility towards it, chiefly on account of the very faults which it was trying to amend. 'The Black Book' of 1820, and 'The Extraordinary Black Book' of 1831, rake together every charge against that "ulcerous concretion" called the Church, and denounce the clergy as "furious political demons, rapacious, insolent, luxurious, having no fear of God before their eyes." Friends and foes of the Church undoubtedly feared that the institution would be swept away.

"The fury of the attack fell upon the bishops, chiefly owing to their opposition to the Reform Bill. Some of them were burnt in effigy; the Bishop of Bristol's palace was burnt to the ground by an infuriated mob; the Bishop of London was warned that it was dangerous for him to preach in a London church, and actually gave up his engagement in consequence; the Bishop of Lichfield was in danger of his life after he had been preaching in London; and the Archbishop of Canterbury was mobbed in his own cathedral city. The inferior clergy were only less the objects of attack because they were less prominent."

Yet at this very moment, without any apparent warning, the pent-up feeling of attachment to the Church was signally displayed. "From every part of England," wrote Sir W. Palmer of the Oxford Movement of 1833, "and every town and city, there arose an united, a strong, an emphatic declaration of warm and zealous and devoted loyalty to the Church of England."

The explanation of these strange and apparently conflicting phenomena lies in the history which Mr. Overton puts before us. With this key in our hands we partially can understand why there was, on the one hand, this hostility towards a church which was rapidly regaining life and vigour; and why, on the other hand, there should have been the sudden manifestation of attachment which rendered the hostility powerless. We say *partially* because Mr. Overton makes one most singular omission.

Nothing, in our opinion, so greatly contributed to the unpopularity of the Church at this period as the old tithe laws. During the war the Church was the ally of the farmer and the squire. Its strength lay in the country; it had as yet made no effort to cope with the needs of new manufacturing cities. But when the prices of wheat dropped from 120s. to 60s., and the value of other agricultural commodities fell in proportion, the incidence of the tithe and its mode of collection were felt to be a burden by those classes who had been the chief supporters of the parson. Every pamphlet on agricultural topics, every scheme for agricultural improvement, almost every witness examined before the numerous commissions on agricultural distress, attack the tithe in kind as the curse of rural districts. Yet, so far as we can see, Canon Overton does not once allude to this very important element in the unpopularity of the Church.

But this is almost the only adverse criticism which we feel ourselves called upon to make upon this interesting volume. Canon Overton devotes a chapter to each of the three parties in the Church and their leaders: to the High Churchmen, or, as he prefers to call them, the Orthodox, the Evangelicals, and the Liberals. He discusses the services and fabrics of the Church, its literature, its attitude towards education, its missionary and other societies, its relations to the State, and its intercourse with the sister churches of Ireland, Scotland, and America.

In dealing with the Church in Wales, Canon Overton treats the Establishment essentially as part and parcel of the Establishment in England. We cannot, however, refrain from expressing our opinion that his treatment of this side of the subject is somewhat meagre and inadequate. The condition of the Church in Wales in the first thirty years of the present century is the explanation and the justification of the present agitation for Disestablishment. Something might have been said, for example, of the scandalous maladministration of his diocese by Bishop Luxmoore, and, at the same time, of the new wants suddenly forced upon the Church by the growth of mineral industries, as evidenced in the report of the late Sir Thomas Philips.

It is more satisfactory to turn from fault-finding, and to congratulate Canon Overton on the moderation and impartiality which

have enabled him to do justice to rival causes, and on the successful completion of a work which is full of interest and actuality for the present generation of Englishmen.

We have one small complaint to make. Canon Overton is an Oxford man, but he need not, on that account, persistently mispell the names of Cambridge colleges. To write "Queen's" is to ignore the history of an ancient foundation, and "Magdalen" for Magdalene does not look well.

*Abhráin Grádh Chúige Connacht; or, Love Songs of Connacht.* By Douglas Hyde, LL.D. (Dublin, Gill & Son.)

THE Irish title of this book in the order of its words means "songs of love of the province of Connaught," and the work is part of a larger collection of the songs of that province which is in preparation. There are two prefaces, one in Irish and one in English, and the collection itself contains forty-five songs, in Irish and English, with introductions and notes. The book is a most creditable piece of work, and deserves examination in detail. The Irish preface states that the little volume is only one chapter of a large book which the author is putting together on the songs of the province of Connaught. In this book there is to be a chapter on the songs of Carolan, another chapter on MacCabe and the contemporaries of Carolan, one on drinking songs, one on laments and songs of woe, one on the songs of MacSweeney, of Barrett, and others, and then a full account of Irish poetry and poets, versification and metres. Since Irish printing is expensive, the author begs every one who likes the present part to inform the publishers that he will buy the other parts. The generosity to the author's works of the Rev. Euseby Cleaver, who is mentioned in Irish as "an duine uasal Cliabharach," and of the Rev. Martin L. Murphy of Ohio, is commemorated, and the preface ends with wishing victory and blessing to the Gaelic race and to Ireland. The English preface gives a general account of the object of the work, and mentions that in his translations the author has tried "to reproduce the vowel rhymes as well as the exact metres of the original poems" in some cases, and that in others prose versions are given. The introductory remarks to the several songs are written in Irish, but often contain English idioms, and, though they show a large vocabulary and correct grammatical knowledge, must not be taken as examples of Irish prose. The writer knows English very well, and it would have been better to write good English instead of printing a stilted and unnatural translation of his Irish prefaces, which, after all, were, obviously enough, first composed in English. The fault of affected translation runs through the book. Surely good Irish—and many of the songs display all the beauties of the language—deserves good English rendering.

In the last century, when Irish was spoken throughout the island, many collections of songs written in manuscript by native scribes were in circulation. There are a good many of these volumes in the British Museum, and it is to be

regretted that the authorities do not complete the publication of the admirable catalogue—of which a part is already in type—which Mr. Standish Hayes O'Grady has been employed to make of these interesting pieces of Celtic literature. A much larger collection is preserved in the Royal Irish Academy. One of the earliest collections in print of Irish songs is that published in Dublin in 1829 by Thaddeus Connellan, entitled 'An Duanaire.' This was followed in 1831 by James Hardiman's 'Irish Minstrelsy,' the two volumes of which contain the text and translation of a large number of songs. The 'Poets and Poetry of Munster' and the 'Jacobite Relics' of John O'Daly were later collections of great interest. Of these collectors O'Daly is the most exact in his account of the authors of the compositions; but all—and Dr. Hyde follows his predecessors in this—fail to give precise accounts of the derivation of the songs in their collections. It is to be hoped that in the other parts of his work Dr. Hyde will remedy this serious defect; an exact account of the actual manuscript should in each case be given, or of the verbal reciter where such is the original source.

Many songs which would now be thought indelicate belong to the group of which Dr. Hyde treats, and he has acted wisely in excluding from his book everything which might prevent it from being read by every one. The number of extant songs is so large that there was no difficulty in doing this without tampering with texts. The prose translations are, on the whole, the best.

'The Brow of the Red Mountain' tells of a woman sitting up at night, lamenting her love:—

I am sitting up  
Since the moon rose last night,  
And putting down a fire,  
And ever kindling it diligently;  
The people of the house  
Are lying down, and I by myself.  
The cocks are crowing,  
And the land is asleep but me.

She hopes she may not die till she has cows and sheep (which she prudently mentions first) and her lover. She last saw him on the brow of the red mountain, and curses the person who enticed him away from her, and ends her lament with some bitter remarks about having no cattle, which recall the well-known Irish proverb, "Go mbeoch spré ig an geat posfhaidhe é" ("If the cat had a dowry he [she] would be married"). There are several songs of lonely love-sick women. 'Fair Una' is a good example of a song in which a man speaks: O fair Una, it is you who have set astray my senses; O Una, it is you who went close in between me and God; O Una, fragrant branch, twisted little curl of the ringlets, Was it not better for me to be without eyes than ever to have seen you?

Modern Welsh is infiltrated by many English words; and these songs contain a good many words borrowed from English, sufficient to show that had Irish died out more slowly it would have undergone the same degenerative change. Of the gradual adoption of a Saxon idiom, of which there are so many examples to be found in the modern Gaelic literature of the Highlands, these songs show but little. Dr. Hyde's

translations are trustworthy, and he is careful to explain any local expressions. In one song, however, he renders *léine* by mantle, an error which ought not to pass uncorrected, as Spenser, in a famous passage, has made the Irish mantle well known in England. The "fitt howse for a outlawe, meete bed for a rebell, and apt cloke for a theif," was expressed in Irish by *brat* or *cochall*, while *léine* is shirt or shift.

If as Dr. Hyde's work progresses he will give more precise accounts of his sources than "my own old MS.," "One in America," "Woman in Sligo," "O'Fallon in Ballintober," the whole book will be of very great value to students of Irish literature. The songs themselves present to those who have eyes to see it a vivid and touching picture of Irish country life. The turf fire blazing on the hearth, the little stools beside it, the open door with wet fowls walking in, the driving rain outside obscuring the distant mountains, the cutting of turf, the herding of cattle, the fiddler playing in the sunshine 'Tighearna Mhaighéo,' or "The wind that shakes the barley," all these and many more such scenes are suggested by the contents of this interesting book. Many of the verses are those of countrymen unskilled in literary arts, who felt deeply that

Verse sweetens toil, however rude the sound.

*The Industrial and Commercial History of England.* Lectures by the late J. E. T. Rogers. (Fisher Unwin.)

WE have chosen to designate the work before us rather by the apter title given it on the fly-leaf than by the more pretentious, but less accurate one, 'England's Industrial and Commercial Supremacy,' inscribed on its cover. Though the book is rich in curious notes on English economic history, and contains here and there some really suggestive thoughts, it will hardly add much to Mr. Rogers's well-deserved reputation. It is no exception to the rule that academic lectures should never be reprinted as they were delivered and without revision. Now the lectures here published received no final revision from their author, as their editor, the late professor's son, very properly tells us. Though slightly trimmed by excision of many "personal and local allusions," they are still far from bearing the calm and impersonal character, from exhibiting the orderly and systematic development, of a treatise on, or even of an introduction to, a scientific subject. The lectures follow one another, as far as we can see, on no plan. The titles of each discourse usually indicate but a small proportion of its rambling and discursive contents; and where the contents do correspond to the title, they are rather of the nature of jottings than a continuous and regular history. It is, of course, quite obvious that such histories cannot be prepared at a short notice, one for each week; but at least more intimation should have been vouchsafed of the inevitable lacunæ, more apology tendered for their occurrence. The language, too, though probably lucid enough when aided by the lecturer's accent and gesture, is often so loose as to be intolerable in reading, while occasionally it becomes positively unintelligible. What, we should like to know, can be made of the following?



"How the possession of credit may enable one person who determines on producing an article an opportunity of competing against another, who will go without it if the other gets it." "How" is probably a misprint for *now*, but even with this correction we are quite at a loss to understand the sentence. What, again, does this mean? "The evidence, differences of race, or as I prefer to conclude, differences in the history of their calling, appears to be on the whole conclusive as to the social and economical value of the small system." Reproduced with its original punctuation, this sentence still fails to convey any definite meaning. It must be added, too, that the work of the corrector for the press has been badly done. The editor, Mr. Arthur Rogers, tells his readers that he felt debarred from engraving certain material corrections, of the need of which he was fully cognizant, on his father's work. He might at least have prevented his father's work from appearing disfigured by such monstrosities as "Oevi," "remodling," Sir Bernard "Banke" for Sir Bernard Burke, "Marsilia," and "enertia" (where, by-the-by, the word intended seems to have been "energy"). It is irritating, too, to be told on one page that the first chairman of the East India Company was "Clifford, Earl of Cumberland," on another that he was "Clifford, Earl of Sunderland." If errors of this kind pass unnoticed, what guarantee is there that the numerous, but all-important figures which Mr. Rogers laboriously extracted from mediæval accounts are correctly printed?

The late professor's personality, so familiar to his friends, pupils, and associates in Parliament, is as strikingly exhibited as ever in this posthumous volume. He was always in a passion—that is, when on his rostrum—with somebody. It would be misleading to call him a partisan, not, however, because he was above partisanship, but because he was fifty partisans at once. He is often found sneering in this book at "philosophy" and "metaphysicians." He at least, with his total lack of philosophic calmness, runs no risk of ever being numbered with the class he found so obnoxious. In truth, interesting and valuable as were his researches into the social life of the Middle Ages, we know of no one less qualified than himself to make use of them, to direct from the pinnacle of superior knowledge and insight the thoughts of his contemporaries. His polemical temper, alternately fierce and contemptuous, made him radically unable to "see truth whole." We have called him fifty partisans in one. Such a person has at least the merit of seeing more sides of truth than the ordinary partisan, who sees one only; but his mind is still the partisan mind, which can never see more than one side at a time, which cannot balance, compromise, or adjust either in the theoretical or the practical sphere. His intellect was one in which fierce enmities—none wholly unreasonable—bore sway in turn. Selfish individualism is at one time threatened with austere and impartial governmental control; governments are at other moments denounced for slackness, for stupidity, for selfishness, for aggressiveness—for every vice, in fact, which would entirely

disqualify either man or body of men from controlling others. Landlords are alternately praised as pioneers and promoters of a wise agriculture, and condemned for attacking and absorbing the property of their weaker neighbours. It may be admitted that both praise and condemnation have been deserved. But what we really want from our teachers is such a general estimate of our present landed system as will show whether it is sound and soundly administered, only needing strength from law and opinion for its better elements, or whether it is rotten and ripe for destruction. On the whole, it must be allowed that Prof. Rogers's mind, though altogether unjudicial, was so various that he both recognized and vigorously upheld doctrines unfamiliar to the mere political wirepuller of either party. On one subject he does, indeed, seem to be dangerously inclined to the monotonous one-sidedness of the agitator. We must emphatically repudiate the doctrine that the desirable life is attained when abundance of material products are in the hands of the consumers. We must repudiate yet more emphatically the doctrine that the working man is the sole author even of this mere material plenty, still less of its fair and equal distribution at uniform prices among the consumers who need it. It is useless here to pride oneself on one's sympathy, or to taunt others with their lack of sympathy with the labourer. To regulate his views of facts by his sympathies is even less creditable to the historian than to the derided "metaphysician."

In that familiar contrast of philosopher and historical student, so often insisted on in the pages before us, the reader is usually bidden to contrast the pride based on ignorance of the former with the humble, self-denying accuracy of the latter. But Mr. Rogers, genuine student as he was, could occasionally match a metaphysician in ignorance of familiar fact, as where he asserts—a common blunder—that the explorer in Herodotus who saw the sun move from right to left must have crossed the equator; and he certainly could confront the "a priorist" with generalities as empty and imposing as any of his own. Thus Mr. Rogers is fond of saying "all legitimate interests are in harmony." Had he been the thorough-going optimist that Bastiat was, he would have omitted the adjective "legitimate," and asserted a proposition that would unquestionably have been "important, if true." By inserting the adjective he frames a proposition which, lofty and comprehensive in appearance, means exactly what he chooses to put in it. He has only to deny the "legitimacy" of interests glaringly at variance with those which he most wishes to protect. If, indeed, he announces that as a legislator he would disregard such interests, he has then set up an important practical maxim. But a practical maxim is essentially different from a scientific truth. It is as well to pass by the arrogance—ignorant arrogance, as we must call it—which never misses a sneer at Drake, "a pirate worthy to have been hung like Kidd at Execution Dock," or at the men who brought England through the Napoleonic war. The exhibition of the same quality, and in matter more germane to the subject, is found in the lofty assertion that Pliny's famous sentence,

"latifundia perdidere Italiam," is generally misunderstood. We should have thought that all who care for, or know anything of, Roman history were as well aware as Mr. Rogers that the evil attacked in Pliny's words was not the existence of large landowners, but the careless, indolent, and wasteful cultivation of great undivided estates by gangs of slaves as opposed to the intelligent, intensive culture bestowed on their farms by the old Roman yeomen. The lecture itself which is opened by this needless and offensive affectation of superiority is, it is a pleasing duty to add, full of good sense based on genuine knowledge, and should give pause to the social agitator, who expects infinite blessings from minute subdivision of landed property, and sees in a great landowner nothing but a cormorant.

We have thus made the transition from cursing to blessing, and having pointed out (with, we hope, not undue emphasis) the faults of this book, which make its perusal to some extent a waste of time, a disappointment, and a source of irritation, we may gladly finish up by calling attention to its stores of information and its occasional sagacity. When there was nothing to bias him, the late professor had the true historical eye; and, though a discoverer is always apt a little to overrate the value of his discovery, it would be churlish to deny his right to call attention, as he repeatedly does, to an event ordinarily little noticed, but of world-wide importance in commercial history, the conquest of Egypt by the Turkish Sultan, for which the attempted re-establishment of a trade route through Syria formed but meagre compensation, as the Turkey Company found to their cost. Not the least interesting and original lecture of the series is the very first, on "The Development of Industrial Skill in England." Even here a characteristic inaccuracy of statement obtrudes itself: "A given quantity of wool spun and woven into cloth was worth, weight for weight, many times more than the raw material." Here the well-known formula "weight for weight" has perhaps got in by inadvertence; it certainly stultifies the sentence, the intended purport of which obviously is that a quantity of raw wool was much less valuable than that same quantity woven into cloth, whether the weight of the product was equal or not equal to that of the material. If the professor meant what he said, that a pound weight of cloth was many (say three) times as valuable as a pound weight of wool, he would not have proved that it was worth while to have turned wool into cloth, unless he had also shown that a pound of wool would, when manufactured, have yielded at least a third of a pound of cloth, or rather considerably more—a by no means self-evident fact when we look to the waste of raw material which always takes place in its conversion, even with our present effective machines. Mr. Rogers, however, though good—as many pages in this volume show—at "political arithmetic," had as little of the mathematician in him as of the philosopher. But we are falling back again into the tone of censure—a tone which, it must be said, the late professor's extraordinary superciliousness, coupled with his touching faith in such old party legends as that of the unambi-

tious harmlessness of French Revolutionary leaders till European interference had stung them into retaliation, tends constantly to provoke. But to dwell on this is to diverge too far. Let us end by expressing our gratitude for the large amount of statistical information on prices, on companies, on currency, and other such topics painfully and conscientiously collected, and clearly, if not always precisely, imparted in this volume. Its verbiage, repetitions, disconnectedness, we must put down to the occasions for which it was composed; its looseness and passion are but the compensating and almost inevitable defects in a character not very amenable to any discipline, but fiercely laborious and ardently philanthropic.

#### NEW NOVELS.

*My Child and I: a Woman's Story.* By Florence Warden. 3 vols. (White & Co.)

It is chiefly the pace that kills the interest in 'My Child and I.' At any rate the pace, combined with the bewildering medley of incidents, tends to check the reader's curiosity almost as soon as it is aroused. The number of characters is unusually large, which is not surprising when husbands indulge in two wives, wives in two husbands, and mothers who bore only one son attempt successively to identify him in two or three individuals. This is not a novel of particularly careful construction or characterization, but it has life and motion. It will serve the turn of such as wish to be diverted by a rapid series of vicissitudes, and are satisfied to take things as they come, without dwelling on sequences and connexions.

*The White Aigrette.* By Vin Vincent. 3 vols. (Hurst & Blackett.)

The general aspect of 'The White Aigrette' is by no means unfamiliar to any one acquainted with the early Victorian "three-decker." Though it has to some extent "caught on" to the slang of the day, its sentiment is of a more venerable brand, and yet it dates back only as far as the Soudan. Fair women and brave men move through its pages; there are gorgeous balls, military and millionaire entertainments, splendid bouquets of orchids, and expensive clothing. Heroes distinguish themselves by smart action abroad and fast living at home. Such are the staple commodities. The male sex to a man, almost to a boy, are the willing slaves of Miss Daisy Gardiner, the heroine. Her personal attractions have nothing the least "strange" or "subtle" about them. The second page resumes the leading features: "A mass of fair, curly hair which, in the sunlight, looked like burnished gold, great star-like blue eyes, a beautiful complexion, rich red lips, and a nose with a suspicion of being *retroussé*; her waist was small.... the rich contours of the bust spoke of a figure," and so on. In spite of this rather cloying description, Daisy is not a bad sort of person, though we do grow a little weary of her good fortunes, and more especially of her bad fortunes, before the end of the last volume. 'The White Aigrette' should find favour with the old ideal hunter of circulating libraries, however, and to such a one, if she still exist, we commend it. The Hon. Jack Fortescue may be appreciated, with his "handsome worn face"—worn

by his having in the French sense "lived" before Miss Gardiner's appearance on his horizon. The writing is not above the average, and contains awkwardnesses of phrasing reviewers do not desire to look into, because, whether they do or no, the awkwardnesses continue.

*The Vicar of Langthwaite.* By Lily Watson. 3 vols. (Bentley & Son.)

IN so far as Mrs. Watson's clever novel is a protest against the evils of sectarianism, the sting is, to a certain extent, taken from her indictment by the fact that the events narrated are supposed to have occurred twenty years ago. And even with this chronological allowance, the picture of Anglican fastidiousness and snobbery and Nonconformist aggressiveness in a North-Country city can be regarded as having only a partial or local fidelity to fact. Still, it may be granted that if Mrs. Watson has been guilty of exaggeration, she has spared neither side, and that her own attitude is large-minded and conciliatory. It is a relief, again, in these days of religious romances, to be spared the inevitable history of the prig as he deviates from dogma into humanitarianism. The leading characters are clearly, almost too clearly, outlined, and the story suffers from a lack of relief and an excess of earnestness. But, assuming it to be a first venture, 'The Vicar of Langthwaite' is a work of decided promise, and proves the author not only to have ideas of her own, but to possess the gift of expressing them with fluency and force.

*Hooks of Steel.* By Helen Prothero-Lewis. 3 vols. (Hutchinson & Co.)

'HOOKS OF STEEL' opens with an unalluring morsel reminiscent of Ouida in her most classical moments. It is all about a person called Orpheus, who had a lute, and—the rest may as well be silence. In spite of such a beginning the greater part of the book, especially of the first volume, is distinctly original and striking. It has really humorous and pathetic touches, and the choice of material shows a decided power of selection and elimination. Taking one thing with another, however, we have seldom met with a more unequal piece of writing. At times it runs to something very like positive nonsense, at others it comes near being quite good work. The author's touch is almost as capricious as the character of her heroine Rosamund, and that is saying a great deal. That young lady is all ups and downs, inconsequences and irrelevancies, candour and, to use a mild term, subtlety combined with something not unlike charm—a very sprite with a hint of Manon about her, now touching, quaint, at times almost womanly and tender—then, again, often exasperating in her far-fetched, inexplicable eccentricities. When most human she is, perhaps, most unexpected. The determined Shakespearean element, at first amusingly and cunningly managed, becomes annoying when carried on through three volumes. The outlook is occasionally so odd that it seems as though others besides the grotesquely mad uncle were not far from lunacy. There is, however, undeniable cleverness mingling even with the pre-

posterously impossible position of affairs. The places are almost as curious as the people; the uncle, his faithful servant, even the "common" where they live, are as impossible, and at times ridiculous, as they can be, yet one continues to read about them. It must be candidly admitted that there is a visible falling off as the story proceeds, and that the finish is really poor. Even Rosamund—who interests one from the time when, a finished buffoon at twelve years of age, she "soaps her nose" and impertinently interviews a youthful male stranger from an upper window—shares in the general collapse.

*A Yellow Aster.* By Iota. 3 vols. (Hutchinson & Co.)

THE warmest of welcomes is due from the reading public to any new author who conspicuously unites the qualities of intuition, candour, respect for the human and the divine, and such a natural straightforwardness as, taken together with the other three qualities, cannot fail to touch and move the heart. A welcome of this kind is unquestionably due to "Iota," a comparatively new and unpractised hand in fiction, though she comes to her task well equipped in all but a few technical details of the art. 'A Yellow Aster' tells the story of a girl brought up in an atmosphere of killing coldness, in whom the affections have been paralyzed from birth, and who grows into splendid womanhood, endowed with a keen intellect, but practically without a heart. The problem, for any one who cares about her, is to find or create the heart; and more than one or two undertake that particularly difficult quest. The idea is by no means original; but few who read these three volumes will deny to "Iota" an ample, if need be a generous, recognition of the manner in which she has achieved her purpose. Humphrey Strange is possibly a schoolgirl's hero; and the heroine's parents, a Senior Wrangler and his scientific wife, who have suppressed the emotional until it reawakens and revenges itself, are perhaps a little overdrawn. But the four characters just mentioned, who play the leading parts in the drama, are drawn with a notable combination of delicacy and downrightness, and with a pathos which is as effective as it is genuine and refined. "Iota's" punctuation should have been attended to by the proof-reader.

*Speedwell.* By Lady Guendolen Ramsden. (Bentley & Son.)

'SPEEDWELL' is amateurish, over sentimental, and very undetermined in touch, but it is not without a kind of pleasantness, and here and there it shows some knowledge of the ways of a certain section of men and women, especially the latter. A lack of fusion in the material of the story is perhaps the worst element in it; as for the beginning and end, they seem all anyhow and nohow, and though there must be a beginning and end to everything, one wonders why these are there at all. The friendship between the aunt and niece is quite pretty. Frida is a nice, natural sort of girl, of whom one might be fond in real life. We fancy that the aunt's character is conveyed pretty directly, and not over skilfully, from



a real person. Some of the talk is easy and sprightly, and in spite of want of *ensemble*, the story is not wholly unpromising. Indeed, a silhouette here and there suggests that the author might one day succeed in drawing some one not discreditably.

*Catharine Furze*. By Mark Rutherford. Edited by his friend Reuben Shapcott. (Fisher Unwin.)

A BOOK by "Mark Rutherford" is quite a treat. Thirteen years ago the 'Autobiography' appeared; then came 'Mark Rutherford's Deliverance,' 'The Revolution in Tanner's Lane,' and 'Miriam's Schooling.' 'Catharine Furze' is therefore the fifth of this remarkable series. Mark Rutherford is a writer of extraordinary force. He sees right down into the heart of things; what he sees he tells us, and such is his power that he makes us see also; the obscuring mist of things superfluous rolls away, and the truth becomes apparent. The *motif* of 'Catharine Furze' is high and noble. A good man and a good woman are irresistibly and almost unconsciously attracted one to the other. But he is married, and between them is a barrier unsurmountable. What shall they do? Shall passion prevail, and shall a guilty love damn them? or shall they draw apart and live lives maimed and soured for ever? Not so is the problem solved. They part, indeed, without one word of love, and sorrow is with them, but their brave hearts are sustained and help comes to them: kindly Death leads Catharine away. As she lies dying she sends for her silent lover:—

"He looked steadily at her, and he knew too well what was on her face. Her hand dropped on the bed: he fell on his knees beside her with that hand in his, but still he was dumb, and not a single article of his creed which he had preached for so many years presented itself to him: forgiveness, the atonement, heaven—it had all vanished. 'Mr. Cardew, I want to say something.' 'Wait a moment, let me tell you—you have saved me.' She smiled, her lips moved, and she whispered—'You have saved me.' By their love for each other they were both saved. The disguises are manifold which the Immortal Son assumes in the work of our redemption."

The setting of the picture is fine. Catharine's home was at Easthorpe, in the Eastern Midlands, half a century ago. The sleepy town and its inhabitants are drawn for us with a master hand; it is a little world which lies before us; the noble, the ignoble, all are there, and the toil and traffic of this life go on unceasingly. Mark Rutherford has a fine sense of humour, and the market dinners will stir many a hearty laugh. 'Catharine Furze' should be read not once, but many times.

*A Romance of Skye*. By Maggie Maclean. (Oliphant, Anderson & Ferrier.)

THE author of this curious rhapsody appears to be bi-lingual, or imperfect in at least two languages. She makes use not unfrequently of Gaelic; but she labours under the impression that Sgiathanich and Hamish are good nominatives for Sgiathanach and Seumas, she is uncertain in her use of the aspirate, and her system of spelling sometimes phonetically and sometimes conventionally is at least perplexing. Though

she possesses a considerable endowment of Celtic eloquence, which gives distinction to many picturesque passages, and indicates a genuine mode of thought, the growth of the soil, her English occasionally betrays her want of facility. "Fergus was finished with his meal," "It smoulders the body in the dust," "Gleams the first rays of the moon," "Ian is quite agreeable" (meaning *agrees*), are a few instances of lapses of this kind. Nor is the plot very possible. The feud between the Macleans and Macdonalds, as here described, seems rather an anachronism so late as the middle of the last century; and at no time could the French youth with the impossible name of Rolande de Lerois have succeeded as chief of his maternal clan to the exclusion of the natural heirs. The morbidly self-conscious hero, Fergus or Ulin, though oppressed by the vow of revenge forced upon him by his mother, might surely have rallied his spirits, seeing that he never acted upon it. The superfluous suicide of Ian might conceivably have disturbed his conscience, but his posing as a recluse and misogynist had commenced long before. Yet without these subtle searchings of heart we should have missed the moral dialogues of Fergus and one Eachain Dhu, a sort of Pirate of Penzance, who thus muses in corsair strain:—

"It is too late now to do as thou sayest. Thou hast opened up an entirely new path of thought for me by thy words. I have put my hand to the plough, and have turned back. What am I that I make myself a judge of the faults and failings of others, who am myself so sadly imperfect? And yet so intensely did I loathe the sins of men that I tore myself away from them. I ween I should not thus have fled. 'Twas cowardly," &c.

This dyspeptic warrior does well to place himself and his misgivings in the capable hands of Ellen Down (Donn). Fergus is not so fortunate, for he adores the wife of Rolande, who entertains for him in all honour a more than Platonic affection.

#### BOOKS OF TRAVEL.

*Letters from the Western Pacific and Mashonaland, 1878-1891*. By Hugh H. Romilly, C.M.G., &c. Edited with Memoir by his Brother, Samuel H. Romilly. Introduction by Lord Stanmore. (Nutt.)—To readers of Hugh Romilly's amusing, and, it must be admitted, informing, notices of South Sea island life and manners this memorial of a career early terminated by illness contracted during his service in the islands will not be without interest. Interest, indeed, it must have for any one acquainted with the course of events in those regions within the last fifteen years, a transition period, during which humane and philanthropic ideas have, notwithstanding perhaps some exaggerations and the bitterest unpopularity, been steadily asserting themselves. As Lord Stanmore points out, however, the book is too fragmentary to serve as a history of the period; indeed, he considers that, "marked and attractive" as was Hugh Romilly's personality, the chief interest of the book consists in being a typical portrait of one of that "great army of young Englishmen" who are engaged in building up the fabric of our colonial empire, and who so often perish obscurely and unknown. But there is a good deal of the personal element in the letters. Romilly was a most amusing man, and, as Lord Stanmore more than hints, a born story-teller who, no doubt, credited his hearers with sufficient intelligence to apply the proverbial grain of salt

when the occasion called for it. His dependents showed a devotion to him which is never accorded to inferior men, and in truth he had many of the qualities most needed for the career which he took up. As regards the letters before us, certainly some of the matters with which they deal have been better and more fully treated in the writer's books. Still there are many curious details of life among the natives; some valuable myths and traditions from Rotumah; descriptions of processions, and first interviews with chiefs, when curios now rare or priceless were freely handed over. He was present at a great native battle and the subsequent cannibal feast. At Wallis Island, where the French priests are supreme, he was a specially unwelcome visitor.

"The old queen is great fun. I sometimes take the banjo down to the palace, and when I begin to play she tumbles about like a big india-rubber ball, while the maids of honour do likewise. There are some priests on the island, who try to instil the principles of religion into the natives; these latter I shock most horribly. They say I am a heretic and a devil, that I came in a devil-ship, and they forbid the natives to hold any intercourse with me. But I have only got to take the banjo into a house, and the whole town assembles at once. They have got a big house here in which all the women sleep. Last night, after shutting up time, I crawled off with the banjo, climbed on to the roof, and dropped into the middle of them. I sat there playing half the night, while the ladies performed a frantic hula-hula, or dance. The priest turned up quite frantic in the middle of it, almost foaming at the mouth. I put a bland smile on my face, and said, 'Amusez-vous, Monsieur, ici point d'étiquette.'"

We are not, of course, to form our opinion as to social or other matters from isolated sketches of missionaries or traders. Thus in New Ireland the principal trader, a German, was a cultivated and well-informed man, with a good library, a billiard room, and a bowling green. In the neighbouring New Britain, again:—

"Society is sadly backward here, neither the gentlemen nor the ladies wear anything, and I am bound to say I follow their example as far as the captain will let me. Society in the Solomon Islands is still stranger. While we were at anchor there a ship came in without the captain. I went on board and asked where he was. The mate told me he had gone ashore to visit a Mrs. M., who is certainly the leader of society there: in fact, she is the only white woman there at all. During the night the ship had been blown off shore, leaving the captain behind. The mate then said, 'I don't so much mind leaving the captain behind as he has a boat, but unfortunately he has left his only pair of trousers on board, and I'm afraid he won't like to go on board a man-of-war to see you gentlemen, without them.' 'But,' said we, 'has he not gone to call upon a lady?' 'Oh,' said the mate, 'she won't mind; her husband never wears trousers, and there is nothing she hates so much as a man who gives himself airs.' I am certain that if I had called upon Mrs. M. I should have given myself airs. Such is society in the Solomons. When I have nothing better to do, I amuse myself by chopping up little bits of tobacco, and making dusky ladies dive for them. For four sticks of tobacco you may marry into the Royal Family here."

Later on the tone of the letters, owing to illness and supposed neglect by the authorities at home, is less full of fun, though the writer bears up bravely against accumulated difficulties. He went frequently to Australia to recruit, and quotes with much gusto the furious abuse he received from the newspapers in the planters' interest, indignant at the energetic line he took on the question of the labour trade. The last letters given are from Mashonaland, where he went up with the early pioneers. As one who had a long experience of "black men," and would not naturally be enthusiastic on the subject, his opinion of Khama, Lo Bengula's great opponent, who has met with scant generosity at our hands, may be worth quoting:—

"Khama, as I told you in my last letter, I have seen. There is no better description for him than to say that he is a gentleman in the highest sense of the word. He is not so d-d black—not so black as your hat—and I am sure he is all white inside."

"One meets strange people in this country," he adds. "There are several policemen in this

camp who do not bear the same names that they did when I knew them at Oxford." A few months after this was written, Mr. Romilly died in London from the results of fever.

MESSES, CHAPMAN & HALL publish *A Land of Mosques and Marabouts*, by Mrs. Greville-Nugent, an illustrated volume about Algiers and Tunis which somewhat reminds us of the gossip volumes of Lady Morgan, which were the delight of the grandfathers of the present generation. Mrs. Greville-Nugent is a very lively writer, and no doubt her book will have a large sale and will please a certain class of readers; but, on the other hand, the well-informed will not seek guidance in her pages, and the cultivated will find much to criticize. She has the art of making a great deal out of little, for her book is not by any means the book that any one could have written, while it would appear that she did not travel extensively in Algiers or Tunis. In these respects also she resembles Lady Morgan, who is often irresistibly recalled. The merits are the same; the faults are the same. The French introduced by Mrs. Greville-Nugent is brilliantly colloquial and entertaining, but often slipshod as regards spelling and grammar; and the Arabic does not strike us as being in these respects more correct. What a great literary artist can make of Algeria has been shown by Fromentin in his two books. From Fromentin to Mrs. Greville-Nugent is a falling off, as she herself will admit, if indeed she has read him; but she will find a revenge in the fact that, with a public of some kind, she will very likely become widely popular.

*Studies of Travel (Greece)*. By E. A. Freeman. (Putnam's Sons.)—This pretty little book, made of papers from various weekly journals, exhibits not only the author's breadth of view, but also narrowness of style. His deep and wide knowledge of all history is beyond question, though he may have gone wrong about the battle of Hastings, or the Venetian tower on the acropolis at Athens. The narrowness of his style is apparent from his wearisome reiteration of the same point, still more from his pedantic allusions to obscure historical parallels, which were so far from being intended to enlighten his readers that he was very pleased to find them puzzled. He used often to tell the story with satisfaction how he had somewhere used the phrase "from Boston in Holland to Boston in Massachusetts," and had received a letter from a puzzled American, to say he had searched the Ordnance map of all Holland, and could not find any Boston. Freeman was delighted: he had mystified his man. The same kind of thing occurs frequently in the volume before us, which, if it be intended to serve as a little guide to Greek travel, will be found by most American readers (and, indeed, by most English) teasing and unsatisfactory by its perpetual parade of learning in the form of allusions to things that nobody knows. Here are a few specimens: "Hellenes in the sense in which Jovianus of Korkyra despoiled the altars of the Hellenes"; "We are tempted to kick at the guidance of a writer [on Byzantine art] who attributes a 'long and peaceful reign' to the Slayer of the Bulgarians"; "We soon stop before an elevation which suggests our own Old Sarum, which, at a second glance, may suggest Worlebury"; "If Argos were even as Traù, no one would complain"; the lions at Mycenæ "would not seem out of place even in the slype at Worcester." There are many more such reminders that Freeman knew more than his reader, and wished to keep him informed of it. These constant provocations tempt men to look out for flaws in the wonderful knowledge so displayed, and verily they are not a few. In the present papers they are partly the result of haste, and could hardly have escaped a careful revision. Thus he insists several times that the square tower on the acropolis taken down

some years ago was Frankish, and ridicules those who call it Venetian. Yet the traces of gunpowder on the inner stones of that tower demonstrated that if not Venetian it was Turkish; in no case work of the thirteenth century. He speaks of the Homeric *Iliad* and *Lôve* being cognate, and suggesting the unity of the whole Aryan family, whereas *Iliad* is the ordinary Phœnician and Hebrew name for the lion (𐤠𐤋𐤍). He talks of "Mykene as the head of Hellas," though he knew perfectly that Hellas and Mycenæ never existed together. If he was a specialist in anything, we thought it was in questions of architecture, yet he does not know why the empty triangle appears over the lintels of the Mycænæan gateways and treasuries. Still worse, because he sees the square pilaster at the corner of the cella at Sunium, he actually tells us that this was a temple *in antis*! The contrast of such a temple and the peripteral is so elementary a conception in Greek architecture, and the temple of Sunium is so plainly of the latter class, that we wonder what Mr. Freeman would have said about any other author he had caught in such a blunder. There are larger questions which we can hardly discuss here. To call the skirmish at Marathon, which did not stop Persian invasions of Greece, a turning-point in the world's history, is surely quite wrong. If the Athenians had been defeated then, it is not at all likely that Greece would have submitted to, or rather remained in submission to, the Persians. These things depend not on the issue of one fight, but on the character of the contending nations. The criticisms we have made are on the substance of the book. It is needless to say that it is in many respects antiquated, and even ignores many great things already known in his day. Of this the signal instance is the chapter on Olympia, where he finds the museum locked and the key gone, and consoles himself and his reader that museums are a bore, and that after all a wretched little Byzantine church which he finds open has more historical interest than the work of Pæonius or of Praxiteles. We said above that Mr. Freeman challenges criticism; otherwise we had contented ourselves with praising the admirable way in which a man of great culture sees in every historical object many and divers interests.

*Round the World by Doctors' Orders*. By John Dale, J.P. (Stock.)—This is one of that large body of works which are "written without any idea of publication," and which "pretend to no literary merit," but of which the author has nevertheless followed the time-honoured practice, in these cases, of referring the question of publication to "the advice and counsel of many friends," with, of course, the usual result. We have before had occasion to speak plainly of some of these diaries of the modern circumnavigator, which, claiming to rank as works of travel, are become the bane of "geographical" literature; but there are no symptoms of abatement of the nuisance. It is, we need not say, no disparagement to, apparently, a very worthy gentleman that the letters which amused the circle of his "fireside friends" in Yorkshire will not bear the fuller and colder light which falls on the printed page. He might remember, indeed, while travelling over the well-beaten track, that everything which a passing traveller, with no exceptional gifts of observation or expression, can say has been said over and over. But if he will write a book, let him at least pull himself together, and avoid slipshod English and bad spelling. Of mild joking and general superficiality it is hopeless to complain, as they seem of the essence of such a work. What human being can be the happier for the bare record in diary form of such phenomena as fine sunsets or flying fish? On shore, indeed, he chats away amiably, keeping well to the surface of things, through New Zealand, Japan, and California; and any one who wishes to know, and does not yet know, what the

Canadian Pacific Railway is like will find such information here. We had imagined that the composition of the Australian Barrier Reef was pretty well ascertained. Mr. Dale, however, contrasting perhaps in his mind the great size of the reef with the minuteness of the alleged workers, writes with caution. The reef "is said to be constructed by 'coral insects.'" But he has no hesitation in asserting the advantages of "European rule" in Shanghai! He went to see the pigs killed at Chicago. This is hardly legitimate sightseeing, and we are further surprised that an Englishman of principle and refinement should have twice "assisted" at the judicial torture of prisoners in China; but perhaps the author is one of the new J.P.s, and was travelling to gain magisterial experience. In this case, perhaps, we should excuse the misspelling of names in the remote Pacific and of scientific terms, and an unfortunate attempt at a Latin quotation; but he should not write of the "Josts" and "Jost-houses" in China, or of the Lido at Venice, or of Monte Nurro and the Salfatara at Naples. Also, when one's French is rusty it is dangerous to air it even in such small expressions as "bon bouche," "petit baggage," or "à la Anglais." Here his proof-reader might have taken better care of him.

*In the Track of the Sun: Readings from the Diary of a Globe Trotter*. By Frederick Diodati Thompson. With many illustrations by Mr. Harry Fenn and from Photographs. (Heinemann.)—Mr. Thompson is not of the class of authors who publish with affected reluctance, or with the timid hope of affording his readers a little amusement, or even, haply, some instruction. His volume, if somewhat heavy to handle, is most handsomely turned out, with a copious supply of large illustrations, all effective if not all absolutely new, and some of them artistic. His diary moves on with measured tread, like the sun whose track it follows, through scenes now familiar to every reader of travels; and if his observations are not often original, at all events his style shows considerable power of condensation. Too often, indeed, he merely records the bare fact that he has seen this or that temple, or landscape, or other well-known object of interest, and the same space is allotted to the record of a good dinner or a hot bath. This produces an egotistical effect, and throughout the book the first personal pronoun is unduly prominent. There is, however, a certain assurance and directness of style, denoting the writer's conviction that even these minor statements will be received with attention—as perhaps they ought. At all events, it is interesting to know what an American of good position, who dedicates his book to the Sultan of Turkey, and always calls on other sultans and maharajahs and the right people generally, thinks of ourselves, of our Indian Government, and other matters. He claims for his countrymen a deep interest in the scenes of the Indian Mutiny, "for we Americans, being of the same race, take a kindred pride in the glorious deeds of England's soldiers." For himself, too, "the splendid old ritual of the Anglican Church sounds grand and impressive the world over." And yet, he says, "the two nationalities, as a rule, do not understand each other, and are not sympathetic. The English are undoubtedly very jealous of the wealth and power of the United States." Are they so, to any appreciable extent? As for the absence of mutual understanding, we may find some traces of this in the following. The writer suggests that the gentle, polite, conciliatory manners of the Japanese may be due to what is practically a vegetable diet, and then asserts that the people most directly their opposite are the flesh-eating, spirit-drinking English, "who are, as every one knows, great bullies, both individually and as a nation." He does not say whether this applies to the race on both sides of the Atlantic, nor does he explain why the Japanese get on at least as well with the



English as with any other foreigners, if not better. Like the generality of his countrymen, Mr. Thompson is a conscientious sightseer, and we do not make out that he allowed himself more than two days' rest on his tour. The first occasion was in Japan, where he took a day off to recruit after a painful operation of ten hours' duration, undergone at the hands of the fashionable tattooer. The other was at Madras, where he found on landing on New Year's Day that every place was closed, and so "I spent the morning quietly in reading up India." As the result of this reading and thirty-nine days' subsequent travelling, he pronounces favourably on British rule. There is much less crime, he is candidly "ashamed to admit, in India than in our own great republic." He considers only two reforms needful, the emancipation of women, and bimetallicism. Brahminism, however, he finds "too vile for description," and thinks its "principles and practices" should be forcibly suppressed. Mr. Thompson makes a claim on behalf of his nation which we do not propose to dispute, viz., that "a population of 65 million has certainly a right to pronounce, spell, and speak as it chooses." We are the more flattered therefore that he has adopted for this handsome volume the mode of spelling practised in these islands. He disapproves, however, of the high-pitched voices of his countrywomen. Yet we hardly think his suggestion fortunate, that they should copy the voices of Italian women. At least, they might more easily find within the limits of the Anglo-Saxon race the "soft, gentle, and low" tones which he desires. He speaks of "Saracenic temples" at Elephantine, and writes Lord "Clive" for Clyde; but these are only isolated slips.

MR. G. W. WHITE, when living at Xeres, borrowed a horse from a friend and took some rides into the mountains, on one occasion getting as far as Ronda. He enjoyed his excursions, but that is no reason why he should have published *The Heart and Songs of the Spanish Sierras* (Fisher Unwin). Spain is not an unexplored country, as Mr. White supposes, and we have all seen the photographs of which Mr. White furnishes reproductions. His odd style—if that can be called a style which consists of alternate passages of the baldest of diary jottings and purple patches of would-be fine writing—is not attractive, and his proofs have been most imperfectly corrected. Besides, while he seems to have some acquaintance with colloquial Spanish, his knowledge of Spanish grammar and literature is painfully slight. At the outset he betrays his ignorance of the meaning of "montañas." For Spanish songs, on the other hand, Mr. White has a genuine liking, and if he were to study the subject, he might be able to write about it.

THE house of Calmann Lévy publish *Les Italiens d'Aujourd'hui*, by M. René Bazin, a somewhat slight volume of travels which, though readable, is not equal to the former works of its author.

#### BOOKS FOR THE YOUNG.

It is not given to many writers to entrance us with the story of the large family. 'The Daisy Chain' is, perhaps, the most successful book of the kind; but there is only one Miss Yonge. *Trusty in Fight; or, the Vicar's Boys*, by the author of 'The Chorister Brothers' (Masters & Co.), is a long and somewhat shapeless family history; it begins at no particular point, and there seems to be no reason why it should ever end. The vicar has ten children, whose trivial lives and misfortunes are chronicled at great length and with much detail. The story, though dull, is quite harmless, and may find some readers.

*Polly Oliver's Problem: a Story for Girls*. By Kate Douglas Wiggin. (Gay & Bird.)—Mrs.

Wiggin's name is well known to all those interested in the training and education of young children on both sides of the Atlantic. Her books have, moreover, secured her a public larger than her admirable developments of the Kindergarten system could in the nature of things command. 'Children's Rights' was found pleasantly suggestive even by those strenuous modern parents whose own claims are more likely to be found sinking into abeyance than those of the rising generation, to whose improvement they devote themselves with such overwhelming and sometimes, alas! misguided zeal. 'Polly Oliver's Problem' will not add much to Mrs. Wiggin's reputation. It is full of right feeling, of high spirits, and of that sort of nonsense which is only taking when a very nice and pretty young girl is actually giving utterance to it. Schoolgirl fun hardly bears the severe test of being recorded in black and white, and Polly Oliver, good and courageous as she is, by no means surpasses the intellectual average of a very ordinary schoolgirl. The story of her devoted struggle to make life easier for her mother, both in the Californian boarding house and out of it at San Francisco, may amuse, and ought certainly to instruct, other young persons of sixteen. She does not become more interesting as she goes on, however, and the story drags slowly on its course after Mrs. Oliver's death and her orphan daughter's adoption by the opulent and childless Mrs. Bird. Polly's discovery of her gift for telling stories may prove a useful suggestion to other girls in real life. Her friend Edgar appears to promise a touch of future romance for Polly; but she is not allowed to be precocious in this respect. The illustrations are pretty.

#### OUR LIBRARY TABLE.

MESSRS. MARCUS WARD & Co. publish *The Civic Reader*, a little treatise on civic rights and duties, edited by two gentlemen, of whom the first named is Mr. Harris Stone. It is well intended, but full of errors in almost all its parts, although several writers are mentioned as having taken part in its compilation, in addition to the editors. It is hard to say whether the account of Parliament or of local government is the more defective and misleading. There is, however, no blunder contained in the book that is not contradicted, at least by implication, in some other part of it; so that it is clear that the editors cannot have grasped their subject. For instance, the constitution of Unions is explained with tolerable accuracy, but in an earlier passage we are told that the Board of Guardians is the centre of local government in the Hundreds, and that each Board consists of the county magistrates residing in the Hundred and of elected members. There is, of course, no connexion whatever between Unions and Hundreds. There are Unions of every conceivable shape, and Unions conterminous, perhaps, with every conceivable other area within a county, and we will not, therefore, say that there are not any Unions anywhere which are accidentally the same as Hundreds; but we will venture to assert that in the vast majority of cases the three main historical rural areas—the Hundred, the Petty Sessional Division, and the Union—have no connexion with one another. In many counties the Hundreds have, for practical purposes, ceased to exist, and their boundaries are known only to antiquaries. In a good many cases the Hundreds are dispersed, the parishes contained in them not being geographically connected. In the more accurate account of Unions there is a different error, for we are told that the larger towns were in 1834 made into separate Unions. This statement is generally, although not invariably, untrue. For instance, certainly three, and we believe all four, of the four largest County Boroughs or cities are in several Unions, the

object of the Commissioners having been to carry out their instructions by bringing the urban and rural districts together. Leeds forms a typical case of what has happened. There three Unions meet in the centre of Leeds, and each takes a slice of the town with a large district outside the town attached. In the map of administrative counties the name of Middlesex is omitted, although that of Rutland, a smaller county, is given. It is hardly accurate to say, in the account of administrative counties, that the Isle of Ely has been separated from Cambridgeshire, and the Soke of Peterborough from Northamptonshire, inasmuch as the administrative counties mostly follow, except in the case of London (where a new county was cut out of parts of three old counties), the counties of the former county bench. Now we believe that the Isle of Ely and the Soke of Peterborough always had a separate commission of the peace. There is a misleading list of County Boroughs in order of population, at the bottom of which there is a note, "Qualified by population but not created County Boroughs." This note applies to Ystradgynodwg, Tottenham, and Merthyr Tydfil. Not only are these places not County Boroughs, but they are not municipal. The first-named is an ordinary urban district with a Local Board; the second-named forms two urban districts with Local Boards; and the third-named, although a parliamentary borough since 1832, is for local government purposes an ordinary urban district with a Local Board. The authors rightly say, "Every borough which on the — had a population of — or was a county..... was admitted to be a.....County Borough." But then the places we have named and several others on the list, not being boroughs, do not come within this definition. The authors confidently assert that the county of London extends into four historic counties, and include Essex in their list. This may be so; but we thought that the portion of Woolwich which is known as North Woolwich, and lies north of the Thames on what is called the Essex shore, was, like the rest of the parish of Woolwich, a portion of the county of Kent. The statement that the county of London encloses fifty-nine parliamentary boroughs is absolutely incorrect. What is meant, no doubt, is parliamentary divisions, which is a very different thing. In the chapter on sanitation, the words "sanitary districts" are used in almost every passage for *urban sanitary districts*, without explanation, and rural sanitary districts are improperly excluded from consideration in this connexion. It would be useless to analyze the errors contained in the account of Parliament, one of the most startling being that which tells us that "the three Secretaries of State—Home, Foreign, and Colonial—are always members of the Cabinet. It would almost seem as though this passage had been extracted from some work of reference of the early part of the century, before the Colonial Office and War Office had assumed their present form, and before the India Office had been created. In a few remarks on closure we are told that such rules "are dangerous; for, in the hands of an autocratic leader of the Opposition....." What an autocratic leader of the Opposition has to do with closure, except to endure it, we do not know. We suppose that "Opposition" is a slip for Government, but it is an odd one.

WHY Prof. Georg Ebers should have thought it needful to tell the public *The Story of my Life from Childhood to Manhood* (Hirschfeld Brothers) does not appear from the book, for, with the exception that his childhood fell in the days of the revolutionary troubles of 1848, it really contains no feature that distinguishes it from the life of most well-behaved and studious young men. The narrative, too, breaks off at the very point where, perhaps, it might become of interest, namely, when Prof. Ebers has entered upon manhood, and might have some-

thing of real interest to tell. It is told, too, with that heavy-handedness, that self-complacency, that delight in enouncing well-worn commonplaces, which distinguish the writer's novels and render them such dreary reading. The translation of this volume, due to Miss Mary G. Safford, is smoothly and correctly done.

*A Treatise on Wines.* By J. L. W. Thudichum, M.D. (Bell & Sons.)—When Messrs. Bell arranged with Dr. Thudichum to rewrite the work on wines of the late Cyrus Redding, they certainly selected one of the best-known experts on the subject. Dr. Thudichum has had very large practice both in the analysis of wines in the laboratory and in the examination of their growth and production on the spot; and the elaborate work which he published some twenty years ago in conjunction with Dr. Dupré is still a kind of standard on the matter. It is, however, the experience of the experienced that a man is sometimes rather hampered than helped by the existence of former works of his own on the subject with which he deals; and we are not sure that this is not to some extent the case with Dr. Thudichum here. In some respects his book attempts rather too much, and in others it gives rather too little. It was obviously impossible to survey all the wines of the world in regard to once of their history, their cultivation, their manufacture, their chemical aspect, and their gastronomic or æsthetic quality, in a crown octavo of fewer than four hundred pages; and the trust of all proverbs about *qui trop embrasse* has its truth justified here. One may, for instance, regard the wines of Italy and of Australia with very little affection. But both have arrived at a considerable consumption in the English market; and nothing useful can possibly be said about the wines of Italy (including Sicily) in three pages and a half—about the wines of Australia in a single page of the merest generalities. Even where Dr. Thudichum allots much more space and enters into much more detail, as in the case of the wines of France, Germany, Spain, and Portugal, he seems distracted between the claims of many different groups of possible readers; and the result, we should think, will be hardly satisfactory to any. In particular, the learned doctor's interest in wine seems to cease where that of most wine-lovers begins—at the moment that it enters the cellar. He tells us very little of different vineyards, next to nothing of different vintages; yet the history of the vintages of the last twenty-five years in the great vine countries is of the most interesting character. When he does venture a critical remark—as, for instance, that champagne “does not improve, but deteriorates” after a few years—we have the misfortune frequently to differ with him. The one wine on which he has produced a section which is almost a monograph, and a very good one, is sherry; and this, unjustly no doubt, is now at a greater discount with the British wine-drinker than any other. With regard to the rest, he is interesting on the subject of culture and manufacture, and, man of science though he be, intimates a frank and shrewd distrust of the power of mere analysis to indicate the qualities and characteristics of wine. We are not very fond of dictating to authors the way in which they ought to write or ought to have written their books. But we cannot help thinking that it would have been better if Dr. Thudichum had confined himself to a treatise on “wine as it is made,” illustrating the general processes of the growth of the vine and the treatment of the juice by such individual differences as seemed to him most noteworthy; and had left to a different hand, or, at any rate, a different volume, the consideration of the finished product in the various and almost innumerable forms in which it makes glad (or sad) the heart of man. For this latter purpose his really excellent scientific acquirements are but of secondary value; and it requires, to say nothing of the taste which he

may or may not possess, a much lighter style and a greater faculty of illustration and reference, literary and historical, than he seems to have at his disposal.

We have no previous acquaintance with Mr. William Armstrong Collins, whose little book of detached reflections on things in general, bearing the appropriate title *At Long and Short Range*, comes to us from Philadelphia (Lippincott & Co.). A book of this kind is almost always a dangerous venture; for even to attain a moderate success it must exhibit such qualities of a high order as a wide observation, a fund of original thought, a mastery of fine expression. Mr. Collins here makes a respectable endeavour to succeed; and if the reader be in no very critical or cantankerous temper, he will find much agreeable writing in these pages; indeed, if amongst the American authors who have still to make a reputation here there are many who can write as prettily, we shall be glad to know it. Mr. Collins is happily not concerned to be very profound, nor does he show any tendency to yield to the temptation—ever present to all writers of paragraphs—to say what is merely smart or cynical. He assumes a modest attitude, takes a benevolent view of human affairs, has a ready sympathy with nature in all her aspects, and utters his best things with a healthy and playful air which makes them all the more welcome.

THE new *Revue de Paris* (Asher & Co.) we announced in December last has made its appearance. It may be doubted if the title be happily chosen, as there have been already two *Reviues de Paris*, the one which Buloz edited and that in which ‘Madame Bovary’ was published. However, the first number of the new magazine is a signal exception to the rule that first numbers are bad. Balzac's letters to his future wife are decidedly interesting, and the sketch of Philo is marked by M. Renan's delicacy and sureness of touch. M. Jusserand writes very pleasantly about James I. of Scotland. On the other hand, Pierre Loti's article on the convent of Loyola is somewhat of a pot-boiler, and M. Magnard has nothing particularly new to say regarding the Napoleonic legend. Gyp and M. G. d'Annunzio contribute the fiction. In the way of frivolity the editors intend, it is understood, to draw the line at Gyp.

We have on our table *Oliver Wendell Holmes*, by W. Jerrold (Sonnenschein),—*Milton: L'Allegro, Il Penseroso, and Lycidas*, with Explanatory Notes, &c., by F. Gorse (Relfe Brothers),—*Cinq-Mars, ou une Conspiration sous Louis XIII.*, by Comte Alfred de Vigny, edited by C. Sankey (Isbister),—*Morceaux choisis d'Alphonse Dauvet*, edited by F. W. Freeborn (Boston, U.S., Ginn),—*The Student's Special History, 1689–1832*, by F. D. Ranking, revised by J. Gibson (Relfe Brothers),—*Hours and Wages in Relation to Production*, by L. Brentano, translated by Mrs. W. Arnold (Sonnenschein),—*The Social Contract, or the Principles of Political Rights*, by Jean Jacques Rousseau, translated by R. M. Harrington (Putnam),—*The Rise of Modern Democracy in Old and New England*, by C. Borgeaud, translated by Mrs. B. Hill (Sonnenschein),—*The Year-Book of Photography, 1893*, edited by T. C. Hepworth (Alexander & Shephard),—*Annual Burns Chronicle and Club Directory*, edited by D. McNaught (Kilmarnock, Brown),—*A Guide to the Public Medical Services*, compiled by A. S. Faulkner (Lewis),—*Why I Killed Him*, by W. H. Smith Byron (Digby & Long),—*Where the Birds Sing*, by C. Roper (Heywood),—*The British Bookmaker*, Vol. VI. (Raithby, Lawrence & Co.),—*Shakespeare for Recitation*, by the late John Millard, edited by his Daughter (Sonnenschein),—*Bruce's Heart, and other Poems*, by E. T. Wells (Digby & Long),—*The New Spirit of the Nation*, edited by M. MacDermott (Fisher Unwin),—*The Passing of the Poet, and other Poems*, by Aquila

(Kegan Paul),—*Nathan the Wise, a Dramatic Poem in Five Acts*, by G. E. Lessing, translated by W. Jacks (Glasgow, MacLehose),—*Griselda, a Society Novel in Rhymed Verse* (Kegan Paul),—*Poems*, by M. Macdonald (Innes & Co.),—*Phoebe's Shakespeare*, arranged by A. C. Gordon Sim (Bickers),—*La Duchesse Jean*, by Paul Perret and F. Cohen (Paris, Lévy),—*France et Russie, Roman historique, 1791–1801*, by Comte A. de Saint-Aulaire (Paris, Lévy),—*Sacrifice, its Prophecy and Fulfilment*, by A. Scott, D.D. (Edinburgh, Douglas),—*The Village Church, and What it Teaches*, by the Rev. G. F. Maclear, D.D.

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Adeney's (W. F.) *The Theology of the New Testament*, 2/6  
Bellar's (Rev. W.) *Our Inheritance in the Old Testament*, Sermons, cr. 8vo. 3/6  
Cave's (A.) *The Spiritual World*, cr. 8vo. 5/ cl.  
Church's (The late R. W.) *Village Sermons preached at Whitley, 2nd Series*, cr. 8vo. 6/ cl.  
Genesis of the American Prayer Book, cr. 8vo. 5/ net.  
Holland's (Rev. H. Scott) *God's City and the Coming of the Kingdom*, cr. 8vo. 7/6 cl.  
Littleton's (C. J.) *The Office and Work of a Priest*, 3/6 cl.  
Marson's (C. L.) *The Psalms at Work, being the English Church Psalter, with Notes*, cr. 8vo. 6/ cl.  
Woodhouse's (F. C.) *Thoughts for the Times and for some Special Occasions*, 2 vols. cr. 8vo. 3/6 each.

## Poetry and the Drama.

Allen's (G.) *The Lower Slopes, Reminiscences of Excursions round the Base of Helicon*, 12mo. 5/ net.  
Binyon's (L.) *Lyric Poems*, 16mo. 5/ net.  
Björnson's (B.) *A Gauntlet, Norwegian Drama*, trans. into English by O. Edwards, 12mo. 6/ cl.  
Davidson's (J.) *Plays*, 8vo. 7/6 net.  
Kendrew's (M. E.) *Lyra Sacra*, cr. 8vo. 2/ parchment.

## History and Biography.

Freeth's (F.) *English History for Examination Purposes, 1727–1788*, cr. 8vo. 3/6 cl.  
Lightfoot (Bishop), reprinted from the ‘Quarterly Review,’ by B. F. Westcott, cr. 8vo. 3/6 cl.  
Robinson's (Mr. Serjeant) *Bench and Bar, Reminiscences*, cheaper edition, cr. 8vo. 3/6 cl.  
Wylie's (J. H.) *History of England under Henry IV.*, Vol. 2, cr. 8vo. 15/ cl.

## Geography and Travel.

Cavendish's (Capt. A. E. J.) *Korea and the Sacred White Mountain*, roy. 8vo. 25/ cl.  
Strong's (J. C.) *Wah-Ke-Nah and her People, the Curious Customs, &c., of the North American Indians*, 6/ net.

## Science.

Cajori's (F.) *History of Mathematics*, 8vo. 14/ net.  
Muir's (M. M. P.) *The Alchemical Essence and the Chemical Element*, 8vo. 4/6 cl.  
Richardson's (G.) and Ramsey's (A. S.) *Modern Plane Geometry*, 12mo. 3/6 cl.  
Thorpe's (T. E.) *Essays in Historical Chemistry*, 8vo. 8/6 net.

## General Literature.

Bacot's (E. M.) *Mrs. Thorndale's Cousin*, cr. 8vo. 3/6 cl.  
Besant's (W.) *The Ivory Gate*, 12mo. 2/ bds.  
Braddon's (Miss) *All Along the River, a Novel*, 12mo. 2/ bds.  
Bright Celestials, the Chinaman at Home and Abroad, by John Coming Chinaman, cr. 8vo. 6/ cl.  
Buchanan's (R.) *Come Live with Me and be my Love*, Popular Edition, cr. 8vo. 3/6 cl.  
Cameron's (Mrs. L.) *Weak Woman, a Novel*, 12mo. 2/ bds.  
Dene's (N.) *Hetty's Heritage*, 2 vols. cr. 8vo. 21/ cl.  
Frederic's (H.) *The Copperhead, and other Stories of the North during the American War*, cr. 8vo. 3/6 cl.  
Gillson's (E.) *The Story of a Struggle*, cheap edition, 2/6 cl.  
Hardy's (T.) *Life's Little Ironies, a Set of Tales*, cr. 8vo. 6/ cl.  
Hare's (F. A.) *The Last of the Bushangers*, cheap ed. 3/6 cl.  
Hore's (J. P.) *The History of the Royal Buckhounds*, 10/6 cl.  
Hume's (E. W.) *Tiny Luttrell*, Popular Edition, cr. 8vo. 6/ cl.  
Hume's (F.) *Aladdin in London, a Romance*, cheap ed. 3/6 cl.  
Money-Cout's (F. B.) *Two Heirs Presumptive*, 16mo. 2/6 cl.  
Murray's (D. C.) *In Direct Peril, a Novel*, 3 vols. cr. 8vo. 31/6 cl.  
Paine's (T.) *Writings of, collected and edited by M. D. Conway*, Vol. 1, 8vo. 12/6 cl.  
Phillips-Wolley and others' *Big Game Shooting*, 2 vols. cr. 8vo. 10/6 each. (Badminton Library.)  
Shorthouse's (J. H.) *Blanche, Lady Falaise*, cr. 8vo. 3/6 cl.  
Spinner's (A.) *A Study in Colour*, 12mo. 2/ cl. (Pseudonym Library.)  
Steel's (F. A.) *Miss Stuart's Legacy*, cr. 8vo. 3/6 cl.  
Winter's (John Strange) *Aunt Johnnie, a Novel*, 12mo. 2/6 cl.

## FOREIGN.

## Theology.

D'Héricault (Ch.) : *Les Mères des Saints*, 3fr. 50.  
Lisco (H.) : *Paulus Antipaulinus*, 4m.

## Philosophy.

Kappes (M.) : *Aristoteles-Lexikon*, 1m. 50.

## History and Biography.

Calmettes (F.) : *Mémoires du Général Baron Thiebault*, Vol. 2, 7fr. 50.  
Monumenta Germanie Historica : Legum Seciv. IV., Constitutiones et Acta Publica Imperatorum et Regum, Vol. 1, 24m.

## Geography and Travel.

Saint-Martin (V. de) et Rousselot (L.) : *Nouveau Dictionnaire de Géographie universelle*, Vol. 6, 31fr.

## Philology.

Wülker (R. P.) : *Bibliothek der angelsächsischen Poesie*, Vol. 2, Part 2, 18m.

## General Literature.

Brunetière (F.) : *L'Évolution de la Poésie lyrique en France au dix-neuvième Siècle*, Vol. 1, 3fr. 50.



## YORKSHIRE SCHOOLS.

2, Thanet Place, Temple Bar, Feb. 10, 1894.

THE notoriety of bad schools in Yorkshire (a phenomenon, I suppose, naturally connected with the great size of that wild county, its remoteness from great centres of civilization, &c.) must be older by a good deal than 1820. I was struck by an allusion to it in one of Foote's farces—"The Minor" I think, but have not the reference by me. Samuel Foote died in 1777.

G. H. POWELL.

THE old trials that J. D. asks about took place October 23rd and 24th, 1823. They show on the part of the schoolmaster great ignorance of sanitary matters, and a culpable amount of carelessness, but no trace of the villainy so graphically painted in by Dickens. They likewise show that if the feeding was rough it was fairly plentiful. I have two copies of these trials by me, but as they are taken from local weekly papers (price sevenpence each in those days, and small at that) they do not give a very good account, and especially they fail to report the evidence given by the witnesses for the defence.

The charges of starving the boys broke down, but the verdicts went against the schoolmaster on the charges of carelessness and neglect.

JACMAR.

## ROGER BACON AND BARTHOLOMEW ANGLICUS.

Oxford, Feb. 5, 1894.

ALTHOUGH Mr. Robert Steele is so good as to dignify me by a title to which I have no claim, I cannot truly say that he has come any nearer convincing me that his view is at all plausible. In his former letter (*Athenæum*, December 30th) he gave a whole string of reasons for holding that the Paris teacher attacked by Roger Bacon was the Franciscan Bartholomew. In reply I showed cause (*Athenæum*, January 13th) against these reasons one by one, and then in the last sentence of my note I mentioned the identification with St. Thomas Aquinas as "a tempting solution." Mr. Steele seems to admit the cogency of my criticism, since we now hear no more of the "eleven notes of identification" set out in his earlier letter; and he is concerned rather to prove that the unknown teacher is not St. Thomas than that he is Bartholomew. But he has an inconvenient habit of making assertions without giving references to his authorities, which makes discussion difficult. Thus he says that "it shows a certain want of familiarity with mediæval ways of thought to suggest that a book bought by the University of Paris to lend to poor students—a mere compilation—would not be quoted as equal to Aristotle or Avicenna." Not every reader of the *Athenæum* has Denifle's 'Chartularium Universitatis Parisiensis' at hand to enable him to expose Mr. Steele's blunder, and to find out that there was no question of the book being "bought by the university" at all. It is simply included in a list of prices fixed by the university, at which books might be lent by the booksellers to students—not necessarily poor students; for it was a sort of circulating library system, and the prices were fixed in order to prevent extortionate charges ('Chartul.', i. 644). Many books are mentioned, not because they were of special fame, but because they were in current use.

As I have not adopted as proved the suggested identification of the unknown teacher with St. Thomas Aquinas, it is not necessary that I should say more on the subject than that Mr. Steele's arguments do not appear to me to render that identification in any way less probable. I cannot, indeed, understand the relevance of his reminder "that 'philosophia' was not identical with 'theologia' in any mediæval university"; but if Mr. Steele will set himself to find out, first what the expression "primus magister de philosophia" (Bacon, 'Op. Min.', p. 327) means, and secondly to what person it

can appropriately apply, he may be able to throw light upon an obscure episode in the university history of the thirteenth century. Meanwhile the object of my former letter—namely, to show the untenableness of the Bartholomew theory—may be assumed, in the absence of argument against it, to be attained.

REGINALD L. POOLE.

## THE PHILADELPHIA REPRINT OF THE 'LYRICAL BALLADS.'

In the bibliography attached to his recently published "Aldine edition" of Wordsworth's poems, Prof. Dowden mentions the American reprint of the 'Lyrical Ballads,' but states that he has never seen it. It is also mentioned by Prof. Knight, but obviously on hearsay authority. Some years ago I bought a copy at Messrs. Puttick's auction-rooms, and as the book would appear to be very rare, I venture to think that a brief account of it may prove interesting to some of your readers.

Perhaps it will be convenient to begin by transcribing the publisher's "Advertisement," which is printed on the back of the table of "Contents" of the first volume:—

## Advertisement.

At the same time that the Editor begs leave to offer the following as the cause of the little delay that has taken place in the Publication of these Poems, he begs also respectfully to present his Thanks to those who have been pleased to favour them with their encouragement by Subscription.

So rapid appears to have been the Sale of these Poems in London after the Publication of the Second Volume the last summer, that another Edition has been already since published. This, containing the following lengthy Preface, the beautiful Ode to Love, and some additional explanatory Notes, more than the former Edition, did not reach this Country, till after the present one had been put to Press, and the First Volume nearly finished. Some little delay, has arisen from this circumstance, but, at the same time, it has enabled the Editor to give the Work complete, which otherwise would not have been the case; and though attended with considerable more expence than he calculated upon when he put it to press, it will be delivered to the Subscribers at the Price mentioned in his Proposals. The only difference that now exists between this and the last London Edition is, that the Poem entitled the 'Convict,' is retained in this Edition, but omitted in that, and that the Arrangement of the Poems in the First Volume somewhat differs. The Reader, however, by turning to them as they follow in the preceding Table of Contents, will have them as they are arranged in the last London Edition.

JAMES HUMPHREYS.

Philadelphia, January, 1802.

This document calls for some remarks. The writer seems to have been under the erroneous impression that the second volume appeared separately in the summer of 1801, and that subsequently a fresh and complete edition in two volumes was published. As a matter of fact, the only edition of the 'Lyrical Ballads' which appeared between the publication of the single and anonymous volume, in the autumn of 1798, and the date of Mr. Humphreys's "Advertisement," was the edition in two volumes, dated "1800," but actually published in January, 1801. Vol. i. was then properly described as "Second Edition," while vol. ii. appeared as a new book. Another edition appeared in 1802, but later than January, so that Mr. Humphreys could have known nothing about it. He may have been misled by the fact that in 1801 the second volume was, for the convenience of those who already possessed the 1798 volume, sold separately. I have a copy of ed. 1798 bound up with vol. ii. of "1800," the binding having every appearance of being contemporary.

Mr. Humphreys says that his edition differs from the London copy only in the arrangement of the poems and in the retention of 'The Convict'; but this is misleading, as might have been surmised from his remark that the printing of the first volume had been nearly finished when the London edition of 1800 reached him. His

first volume differs materially from that of 1800, for he did not cancel the sheets he had reprinted from the 1798 copy. A collation of his first volume will best show how it was made up:—

"Lyrical Ballads, | with | other poems: | in two volumes. | By W. Wordsworth. | [Motto.] | Vol. I. | From the London second edition. | Philadelphia: | Printed and sold by James Humphreys, | At the N.W. Corner of Walnut and Dock-street. | 1802." (One leaf.)

"Contents. | Vol. I." | (Titles in order of 1800, plus 'The Convict.') This fills one page, and on the back is printed the "Advertisement." (One leaf.)

"Preface." (A reprint of that of 1800.) Nine leaves. Its first page is unnumbered, but has at foot the signature "b." Its second is numbered "vi," and its last, "xxii." P. ix has the signature "b 2," and p. xvii, "c."

Then follows the text, beginning with 'Love,' which occupies five pages, numbered 1-5. On the back of p. 5 is printed the half-title, 'The Ancient Mariner, A Poet's Reverie' (the altered title of 1800), followed by the "Argument" (the text of which is also that of 1800). This would have been p. 6. Then begins, on what would have been p. 7, the poem itself, but it has the old 1798 heading and spelling—"The Rime of the Ancyent Marinere." In seven parts"; and on turning over the leaf one finds the next page numbered "14," and so the pagination goes on to the "End of the first volume" on p. 159. In all this part of the volume—pp. 13-159—the text and order of the poems follow those of 1798, and therefore differ materially from those of "the second London edition." The signature of the page (13) on which the 'Rime' begins is "Vol. I. b." P. 17 has "Vol. I. b 2"; p. 25 has "Vol. I. c"; and so the signatures run, until they end with "Vol. I. o," which appears on the last leaf but one of the volume.

As Mr. Humphreys could have known nothing of a second volume when he began to set up the 'Lyrical Ballads' of 1798, the "Vol. I." of the signatures, and the words, "End of the first volume," must have been added by hand stamp—unless (which is improbable) the type of the whole volume had been kept standing unused until the second volume was received. The twelve pages which were to have preceded the 'Rime' were no doubt intended for—Title, 2 pp.; Wordsworth's Advertisement, 4 pp.; Contents, 2 pp.; Publisher's Advertisement, 2 pp.; and half-title and Argument to the 'Rime,' 2 pp. As the London list of *errata* is not reprinted, one would have expected that the five would have been silently corrected; but examination shows that only the fourth and fifth were attended to by the printer.

So much for the first volume. The net result of my investigation is that it is made up by adding to the text of the 1798 volume the new poem 'Love,' and the preface and other preliminary matter of ed. 1800. It follows that the description on the title-page and in the "Advertisement" of the American reprint is materially inaccurate.

The second volume is simply a reprint of the London "Vol. II." of ed. 1800. Its title-page is (but for the substitution of "Vol. II.") the same as that of Vol. I. The first sheet (which has no signature) consists of four leaves, which contain, respectively, the title-page, contents, half-title of 'Hart-leap Well,' and the first eight stanzas of that poem. "Vol. II. b" begins on p. 9, "Vol. II. b 2" on p. 13, and so the signatures run on to the end of "o." "p" has four leaves, ending the volume on p. 172.

In the London edition a list of three *errata* is given, but of these only the first and second have been corrected. The unnoted, but very obvious misprint of "On" for *In* in the seventeenth line of 'The Fountain' is left uncorrected; but "houshold," in the thirteenth stanza, has been supplied with the missing letter, which Wordsworth himself left out until 1805.

Another unnoted, but peculiarly noticeable misprint in the 'Inscription' ("Rude is this edifice"), of "unborn" for *unshorn*, has been repeated in the Philadelphia edition. It may be worth mentioning, perhaps, that the sixth line of 'Lucy Gray' appears in the Philadelphia edition as

*She dwelt on a wide moor.*

In some copies of the London edition it is so printed, and in others,

*She dwelt on a wild moor.*

*Wild* may have been a misprint, or *wide* an afterthought, and the alteration to *wild* must have been made while the volume was at press, for we read *wide* in all editions after 1800.

I see that I have omitted to mention that the Philadelphia reprint is of the size usually called duodecimo, although the paper is a little larger than that of the London edition.

I do not think there is any more to be said about the differences which exist between this so-called reprint and its London original. If we have to condemn Mr. Humphreys for deceiving his subscribers with regard to the first volume, we must credit him with great liberality in giving the second one for nothing. The surprising thing about the whole affair is that, notwithstanding the mingled obloquy and neglect with which the volume of 1798 was received in its native land, there should have been a demand for a reprint in America. I do not remember to have met with any indication in the published correspondence of either Wordsworth or Coleridge of their having become aware that the 'Lyrical Ballads' had been reprinted—an event which if it had been heard of at the time would have cheered them, and interested them not a little had the news reached them in later years. J. D. C.

#### THE BATTLE OF HASTINGS.

MR. T. A. ARCHER writes:—

"Will you allow me to correct by means of your columns two clerical slips that occur in my 'Battle of Hastings' in the current number of the *English Historical Review*?"

"1. On p. 38 (ll. 17-18) I have incidentally quoted the *Quarterly Review*'s words 'referring not to a palisade, but to the shield wall, as though he had confined them to ll. 7815-6 of the 'Roman de Rou' only. He uses the expression when speaking of the whole passage (ll. 7815-26), not merely of these two lines.

"2. On p. 40 (ll. 30-2) I have accidentally written 'Wace' when I should, of course, have written 'William of Malmesbury.' The sentence should run thus: 'I need hardly say that I am quite guiltless of any special application of this theory to *William of Malmesbury* or any one else.'

"The MS. of my last few pages went astray in the confusion of Christmas week; consequently the later paragraphs of my paper had to be set up from a rough first draft and not from my revised copy.

"I may add that about two-thirds down p. 40 (l. 33) my revised copy contained the words: 'It [i.e., the theory] would not work.' I should like to restore this sentence to its place—after the words 'conceived it,' and before the words 'may I not fairly hope,' &c. It is perhaps worth remarking that, in the body of my paper (p. 27, foot-note), 'Anselm,' Richard I.'s poet, should, of course, be 'Ambrose'; and on p. 35 (foot-note), 'Benedict of Ste. Maure, Geoffrey Gaimar,' &c., be 'Benedict of Ste. Maure [or St. Maur], &c.'

#### M. MAXIME DU CAMP.

M. MAXIME DU CAMP, who died last week when he had just entered upon his seventy-third year (for he was born February 8th, 1822), was a man of letters to whom the gods were kind, and who had led a rather unusually varied and well-filled life of almost complete leisure. He was well off, his father, a surgeon of eminence, having died when Maxime was very young, and left him a sufficient fortune. In 1844 he set out for the East, and travelled for the best part of two years. On his return he devoted himself to the then young art of photography, by which, however, he was not so absorbed as not to find time to carry a musket in the "days of June." Then he returned to

the East with a mission which enabled him to photograph freely, and on his return once more set up (in 1851) the *Revue de Paris*, a title again resuscitated but the other day (see p. 212). In its phase under Du Camp it lived for some seven years, and had the honour of publishing among other things 'Madame Bovary,' but its difficulties with the censorship of the Empire were not small. M. Du Camp, however, was a *persona grata* to the administration, though not exactly of the innermost Bonapartist literary circle. He was with Garibaldi in Sicily. Then, towards the end of the Empire, he planned a very elaborate work on 'Paris,' which began to appear in the year before 1870, and was completed in six volumes six years later. Only the downfall of Napoleon III. prevented M. Du Camp from entering the Senate, to which he was actually nominated in July, 1870. He subsequently took up a strong line of attack on the Commune, which, while it made him most unpopular with the Extreme Left in French politics, was thought to have facilitated his election to the Academy in 1880. Two years later appeared his well-known 'Memoirs,' in which certain of Flaubert's friends thought that the novelist (then just dead) was treated indiscreetly and unfairly, but which were, on the whole, widely and deservedly popular. His last book, a series of 'Thoughts on the Present State of France,' from the standpoint of a disillusioned, but not cynical septuagenarian, appeared last year. Besides the books mentioned, M. Du Camp occupied his long life and complete leisure with writing pretty continually, his other books being chiefly travels and art criticism. Although not exactly a great writer, he was master of a capital French style, and had a good deal both of taste and of justness of thought. But he was something of a "looker-on" both in life and in letters, both in politics and in other matters. And while this detached and *dilettante* attitude accounts perhaps for the irritation which he aroused from time to time, it no doubt accounts likewise for his not having attained a more distinct literary excellence.

#### Literary Gossip.

SIR AUCKLAND COLVIN, lately Lieutenant-Governor of the North-Western Provinces, is engaged on a biography of his father for Sir William Hunter's "Rulers of India" series. The Colvins are the only great Anglo-Indian family of which a father and son have governed the same Indian province. The present 'Life' will exhibit the inner working of Indian administration, from Mr. Colvin's appointment as private secretary to Lord Auckland, through the stirring times of Hardinge and Dalhousie, down to his death in Agra during the first disastrous months of the Mutiny of 1857. It will be entitled 'John Russell Colvin, last Lieutenant-Governor of the North-Western Provinces under the Company.'

MR. FRANK HARRIS has, it is understood, undertaken the editorship of the *National Observer*.

MR. LECKY has been elected to fill the place on the committee of the London Library vacated by the death of Mr. W. Watkiss Lloyd.

MR. LANG has been following up his recent study of "spooks," and Messrs. Longman are to publish for him a series of papers on 'The Cock Lane Ghost and Common Sense.' The contents of the volume may be judged from the headings of the chapters: Savage Spiritualism—Classical Spiritualism—Comparative Psychological Research—Haunted

Houses—The Cock Lane Ghost—Hallucinations, Wraiths, and Ghosts—Crystal-gazing—Second Sight—Ghosts in Courts of Justice—A Modern Trial for Witchcraft—Presbyterian Ghost-hunters—The Logic of Table-turning—The Ghost Theory of the Origin of Religion. Mr. Lang is also going to issue a new volume of poems, 'Ban and Arrière Ban: a Rally of Fugitive Rhymes.' Mr. Maskelyne invites to his volume on 'Flats and Sharps,' which the same firm are to publish, "the attention of that majority spoken of by Carlyle, and which may be said to include all gamblers."

A CONFERENCE was held at Oxford on Thursday to consider the question of Entrance Scholarships, and at Cambridge the Vice-Chancellor has summoned a meeting to discuss the same subject; so it is not impossible the two universities may take common action in the matter.

MR. POULTNEY BIGELOW will contribute to *Harper's Magazine* for April an article on 'The German Emperor's Crack Stud Farm and Hunting Forest at Trakehnen and Rominten in East Prussia.' The article will be illustrated by Mr. Frederic Remington from drawings made by the artist at the places described. Mr. Edwin A. Abbey will contribute to the same number of *Harper* nine illustrations for 'A Winter's Tale.' The accompanying comment on the comedy has been written by Mr. Andrew Lang.

MISS LAURENCE ALMA TADEMA, whose first book, 'Love's Martyr,' enjoyed a considerable success six or seven years ago, and who has published nothing since, has completed a second novel. It is entitled 'The Wings of Icarus,' and will shortly be issued by Mr. Heinemann.

'THE ENGLISH SENATE' is the title which Mr. George W. Smalley has given to an article on the House of Lords which will appear in *Harper's Magazine* for April.

THE new volume of "The Canterbury Poets," which will be published towards the end of April, is to be an anthology of nature poems, edited by Mrs. E. Wingate Rinder. Unlike most compilations of the kind, it is to consist, not of a series of merely descriptive pieces, but of complete poems, interpretative rather than descriptive. Mrs. Wingate Rinder's idea has been favourably received, and she has already secured the assistance of many writers of note. The selections are to be from the writings of living poets only, as the aim of the anthology is to exemplify the nature poetry of "the later Victorians."

THE volume which will follow Mr. William Sharp's 'Vistas' in "The Regent Library" of Mr. Frank Murray, of Derby, will appeal more particularly to those who are interested in that Celtic renaissance of which as yet the ablest exponents have been Irish. 'Pharais: a Romance of the Isles,' by Miss Fiona Macleod, deals with a strange and tragic episode, the scene of which is laid among the remote and unfamiliar outer isles lying betwixt the Hebrides and the comparatively well-known islands close to the mainland. 'Pharais' will be published about the end of March.

It is proposed to perpetuate the memory of the late Mr. Henderson, who for many years had been the manager of the business



of Messrs. Blackwood & Sons, of Edinburgh, by a memorial, the form which it is to take to be decided by a committee which has been appointed to discuss the matter.

THE complete lecture by the late Mr. Lowell on 'Imagination,' hitherto only partially published in a newspaper report, will be printed in the March number of the *Century*.

A SOCIETY OF EDUCATION, for social intercourse and the discussion of educational and literary questions, is to be formed at King's College, chiefly for the benefit of the Queen's scholars, past and present, of whom the College receives a large number in the Arts Department. Mr. Victor Plarr will read a paper at the inaugural meeting on 'Education and Superstition.'

MESSRS. LONGMAN have in the press a 'History of Marriage, Jewish and Christian, in Relation to Divorce and Certain Forbidden Degrees,' by the new Dean of Lichfield, Dr. Luckock.

MESSRS. BLISS, SANDS & FOSTER have arranged with the editor of "A Son of the Marshes" and with Prof. Boulger for the joint production of twelve volumes, to be entitled 'The Country Month by Month.' The first issue will appear on March 1st, and will be descriptive of that month.

MR. ELLIOT STOCK will publish immediately, uniform with the "Book-lover's Library," 'First Editions of American Authors,' a manual for book-lovers, edited by Mr. H. Stuart Stone.

PADRE COZZA-LUZI, sub-librarian, has just discovered in the Vatican collection a MS. of the 'Divina Commedia' of Dante, with miniatures of 1450. The work will probably be published with phototype reproductions of the miniatures.

A VOLUME of 'Literary Papers,' consisting of lectures and addresses on various subjects, by the late Mr. John Lovell, formerly editor of the *Liverpool Mercury* and founder of the Press Association, is preparing (under the editorship of his daughter) for publication by Mr. Howell, of Liverpool.

FROM March 24th to 31st there is to be an important "Versammlung deutscher Historiker" in Leipzig. One business before the assembled historians will be the projected issue of a new edition of the Spruner-Menke atlas, especially with reference to the "Gau-Karten." Prof. Jäger, of Cologne, is to speak on the place of ancient history in the education of the modern scholar. There is also to be a report and discussion upon the present state of the German local historical societies and their publications.

PROF. JOH. VON DÜMICHEN, the Egyptologist, died at Strasbourg on February 7th. He was born in 1833 at Weissholz, in Silesia, and studied theology and philology at Berlin and Breslau from 1852 to 1855. From 1859 to 1862 he returned to Berlin to pursue his Egyptological studies under Lepsius and Brugsch. In the latter year he made his first journey into Egypt, Nubia, and the Sudan, returning in 1865. In 1868 he started upon a second journey. At the foundation of the German University in Alsace, Dümichen was nominated to the Chair of Egyptology. In 1875-76 he spent a great time in Egypt in order to com-

plete the researches begun during his earlier journeys. He was a personal friend of the late Emperor Friedrich, whom he accompanied to the opening of the Suez Canal. A list of his works on the geography, inscriptions, architecture, and history of ancient Egypt would fill a column of this paper.

THE only Parliamentary Paper likely to interest our readers this week is Royal Commission on Labour, Indexes, Vol. III., Glossary of Technical Terms used in Evidence, &c. (10d.).

## SCIENCE

### SCHOOL-BOOKS.

*Euclid, Books I. to VI. With Notes and Exercises.* By Daniel Brent, M.A. (Rivington, Percival & Co.)—It is not easy to introduce anything original into Euclid's Elements, yet Mr. Brent's painstaking work differs considerably from the general run of text-books. Whether its special characteristics are, on the whole, improvements is a question about which teachers will probably disagree. For ourselves, we are inclined to think that the author has erred on the side of over-refinement. The arrangement of each demonstration has a certain mechanical look about it, which, we fancy, would be more likely to repel than to attract the beginner. We are also of opinion that practical teachers, who have, above all things, to think of examination requirements, will not appreciate the long demonstrations, in their full syllogistic form (with major premise, minor premise, and conclusion), which Mr. Brent has given of the first fifteen propositions—in addition, however, be it said, to the customary demonstrations.

*A Short Course in the Theory of Determinants.* By Laenas Gifford Weld. (Macmillan & Co.)—Of this work it is sufficient to say that we think it has accomplished its modest aim of presenting the theory of determinants in the "simplest possible manner" for beginners. It lays claim to, and merits, no other praise.

*Statics and Dynamics.* By C. Geldard, M.A. (Longmans & Co.)—We find no great difference between this text-book and the many on the same subject which have preceded it from other authors. It is intended mainly for students preparing for elementary public examinations, such as the London Matriculation, the Sandhurst and Woolwich "Further," &c. The book is well arranged, fairly supplied with appropriate examples, and, we have no doubt, will sufficiently meet the needs of the numerous class for whom it has been written.

*A B C Five-figure Logarithms for General Use.* By C. J. Woodward, B.Sc. (Simpkin, Marshall & Co.)—A few years ago the author published a similar work, but containing mantissæ of numbers only. We then suggested to him the advisability of extending his happy index-design to logarithms of sines, cosines, &c. In the present handy little manual this suggestion has been carried out. By means of the lateral index the calculator can immediately open the book at the right page when the logarithm sought is that of a number; and when the required logarithm is that of a trigonometrical function, he can at once open either at the right page or very near it. We know of no tables so convenient for the ordinary every-day calculations of engineers, surveyors, and practical mathematicians generally.

### ASTRONOMICAL NOTES.

Two more small planets were discovered by M. Charlois at Nice on the night of the 29th ult., probably raising the whole number

known to 384. No. 344, discovered by the same astronomer on the 15th of November, 1892, has received the name *Desiderata*.

The *Nautical Almanac* has recently been issued for 1897. The contents and arrangement are the same generally as those of the preceding year, the plan, then initiated, of publishing a separate "Part I." (containing such data as are more particularly required for navigational purposes) being also continued. An appendix gives the approximate places for the beginning of 1900 of 834 zodiacal stars which have been selected for use in the *Nautical Almanac*, the object being principally to obtain very accurate places of these stars from observations made on a uniform system. The only special phenomena in 1897 will be two annular eclipses of the sun, on February 1st and July 29th, neither of which will be visible in any part of Europe.

The Arago Medal of the Paris Academy for last year was awarded to two American astronomers—Prof. Asaph Hall, for his discovery (which had already been honoured by the Lalande Prize) of the two satellites of Mars in 1877, and Prof. Barnard, for his discovery of the small interior satellite of Jupiter in 1892. In reference to the latter the *Comptes Rendus* calls attention to the correspondence of the distance of this from Jupiter to an empirical law, developed by M. Gauss in 1880, according to which the distances of the planets from the sun and those of the satellites from their primaries can be expressed by a formula in which certain numbers have to be determined for each system, in which they are then constant. According to this the Galilean first satellite of Jupiter is the third in order of progression, and Prof. Barnard's discovery nearly corresponds to the first place, so that it would appear probable that there is a second still smaller (or at any rate more difficult to see) beyond it. The nearest known satellite of Uranus (Ariel) occupies the fifth place in M. Gauss's progression, pointing to four others revolving nearer the planet. Several gaps exist in the series formed for Saturn; and with regard to the planets, the so-called law fits them in continuously, but makes Mercury the eighth in order of progression, so that, although M. Gauss cautiously remarks, "Cela ne veut pas dire qu'il doit exister sept autres planètes plus rapprochées du soleil," this is, of course, suggested.

### SOCIETIES.

ROYAL.—Feb. 8.—Sir J. Evans, Treas. and V.P., in the chair.—The following papers were read: 'Further Observations on the Organization of the Fossil Plants of the Coal Measures: Part I., Calamites, Calamostachys, and Sphenophyllum,' by Prof. W. C. Williamson and Dr. D. H. Scott, and 'Researches on the Germination of the Pollen Grain and the Nutrition of the Pollen Tube,' by Prof. J. R. Green.

GEOGRAPHICAL.—Feb. 12.—Mr. C. R. Markham, President, in the chair.—The following gentlemen were elected Fellows: Sir P. Anderson, Sir C. Euan Smith, Rear-Admiral F. K. Van der Muelen, Capt. H. C. Howard, Capt. F. E. G. Skeay, Dr. G. S. Robertson, Messrs. C. A. A. Barnes, W. H. Brittain, G. B. Chace, W. S. Desborough, J. E. Hall, C. Heape, G. Ormsby, H. J. Pearson, H. W. Smyth, and J. Weston.—The paper read was 'Johore,' by Mr. H. Lake.

GEOLOGICAL.—Feb. 7.—Mr. W. H. Hudleston, President, in the chair.—Messrs. A. Alcock, W. W. King, and S. S. Platt were elected Fellows.—The following communications were read: 'On some Cases of the Conversion of Compact Greenstones into Schists,' by Prof. T. G. Bonney, and 'The Waldensian Gneisses and their Place in the Cottian Sequence,' by Mr. J. W. Gregory.

SOCIETY OF ANTIQUARIES.—Feb. 8.—Mr. A. W. Franks, President, in the chair.—Sir J. C. Robinson exhibited a number of palæolithic and neolithic implements found at Lee-on-the-Solent.—Mr. A. S. Murray read a note on a small Greek bell found at Thebes, with a dedicatory inscription by one Pyrrhias to the god Cabeirus and a boy, which he thought might be of some use in the future





- Pat. United Service Institution, 3.—Machine Guns with Cavalry,  
Lieut. W. Anstruther-Thomson.
- Physical, 5.—Method of determining Refractive Indices, Mr.  
Littledow; 'New Electrical Theorem,' Mr. T. H. Blakesley;  
'The Attachment of Quartz Fibres,' Prof. C. V. Boys.
- Royal Institution, 9.—Transformations of Electric Currents,  
Prof. R. S. Thompson.
- London Amateur Scientific Society.—Annual General Meeting.
- Royal Institution, 3.—'Light, with Special Reference to the  
Optical Discoveries of Newton,' Lord Rayleigh.
- Boat. 31.—Election of Fellows.

## FINE ARTS

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**THE ROYAL ACADEMY.—WINTER EXHIBITION.**  
(Fifth Notice.—Dutch Pictures.)

ALTHOUGH as numerous as usual, the contents of Gallery II. are not, as a whole, nearly up to the high standard of former years. However, two rarities, an Ochterveldt and a Vermeer (Jacob, not Jan as the Catalogue has it), although neither of them is a first-rate specimen of the master it represents, impart a peculiar interest to the collection, and may serve to fix the gathering in the memory of the connoisseur.

We begin with the figure pictures, and this brings to the front Mr. Joseph's Ochterveldt just mentioned, a Metsu-like interior called *A Singing Practice* (No. 50). The party consists of a lady, wearing the white dress the artist was so fond of, and standing at a spinet; another lady, in whose dress appears the peculiar purple cherry red he was also partial to, holding a music-book; and other persons behind. The chiaroscuro and colour, the harmony and brilliancy of the light, the crispness and firmness of the touch, and the exquisite pencilling (which we prefer even to Metsu's) of the satin skirts of both ladies, combined as they are with the stereoscopic solidity of the whole work, are worthy of the closest attention, although the picture is not free from the hardness which characterizes all the Ochterveldts that we have seen. So rare are Ochterveldt's works that they were quite unknown at the British Institution, and only three have been exhibited at the Academy. The best of these is Capt. Hankey's 'Joyful Tidings,' which was No. 84 in this room in 1885. 'A Girl playing on a Harpsichord,' which was No. 74 here in 1872, was not superior to Mr. Joseph's picture. Mr. John Walter has a very good one of 'A Girl tickling a Sleeping Cavalier with a Feather,' which was at Manchester in 1857. He may like to refer to Smith's description of his picture under "Terburg," No. 43. There is a capital Ochterveldt at Dresden, numbered 1681. Ochterveldt generally dated his pictures; the undated have, doubtless, been allotted to his master Metsu; some, perhaps, bear the name of Mieris, or even that of De Hooche.

Naturally enough, D. Teniers II. is as frequently represented at the Academy as Ochtersveldt is rarely. *Interior of a Guard-room* (52), which Mr. Wertheimer has lent, is a moderately good Teniers, no doubt by the man under whose name all the so-called Tenierses pass, as "D. Teniers F." is written on a box in the front. Many of its elements resemble Smith's No. 435, said to be at the museum at Lyons, in which, as in other Tenierses, the group of St. Peter delivered from prison, here placed in the background, likewise occurs. The painter's satiric temper expressed itself in this quaint and, to all appearance, whimsically chosen incident; at least three examples of it are known. A very similar design occurs at Knowsley as No. 38 in Mr. Scharf's catalogue, and we described it in "The Private Collections of England"; another, still more like that before us, but painted on copper, is, or was, at Knole. Yet another was not long since at the Academy. There is one—without the angel or St. Peter, and smaller than No. 52—at Dresden; and Smith's 433, containing the apostle and his deliverer, was sold in 1815, and, as it fetched 330 guineas, it must have been a good one. The Lyons picture is most of all like Mr. Wertheimer's.

THE Council of the Meteorological Society have arranged to hold at 25, Great George Street, from April 10th to 20th, an exhibition of instruments, photographs, and drawings relating to the representation and measurement of clouds.

ACCORDING to the resolution passed at the last session in Washington, the sixth International Geological Congress is to be held in Zurich from August 29th to September 2nd. In addition to the general meetings, special sessions have been arranged for the following departments—general geology, stratigraphy and paleontology, mineralogy and petrography. Two geological excursions, each of thirteen days' duration—one in the Jura and the other in the Alps—are also planned. Both parties are to meet in Lugano, where the Congress will be closed on September 16th. The business part of the two journeys is in the hands of a firm at Lausanne. The scientific part of the tours will be under the conduct of Profs. Renevier and Gollier, both of Geneva, assisted by local geological experts. The details of each tour have been published. There will also be a series of ten smaller geological excursions on foot.

MESSRS. MACMILLAN & Co. will publish immediately a 'Handbook of Gold-Milling,' by Mr. Henry Louis, whose object is to provide technical instruction for millmen and also practical guidance for managers and managing directors of gold mines. The science of gold-milling has only lately obtained full recognition, and this is the first attempt to state it in a clear and concise form.

Messrs. Macmillan & Co. are about to publish a volume of 'Essays in Historical Chemistry,' by Prof. Thorpe. Consisting mainly of lectures and addresses given at various times during the last twenty years, the essays are now put together with the object of showing how the labours of some of the greatest masters of chemical science have contributed to its development. Among the chemists dealt with are Boyle, Priestley, Cavendish, Lavoisier, Faraday, Dumas, and Mendeleef.

MAJOR ARTHUR GLYN LEONARD, late 2nd East Lancashire Regiment, has written a monograph on 'The Camel, its Uses and Management.'

THEODOR V. MIDDENDORF, known as the explorer of Northern and Eastern Siberia between 1842 and 1844, and in 1873 of Ferghana, died near Dorpat, on the 28th of January, in his seventy-seventh year.

HERR E. HANSLICK, the well-known Austrian musical critic, thus writes of Prof. Billroth, the famous physician whom we have so lately lost. It has just appeared in the February number of the *Rundschau*, in which journal this author's reminiscences are being published:—

"I could name no personage, certainly no one who had come from North Germany, who enjoyed so general an honour and love as Billoth. This was unmistakably shown when he was so ill in the beginning of 1887. From the earliest morning to late at night crowds surrounded his house for news. Every newspaper published twice daily a bulletin on the state of his health, which was eagerly looked for. For many days Billoth was looked upon as a lost man. I became enraged when people came out with the expression, 'What a loss for science!' What does science trouble me? It can look after itself. Even better physicians may appear. But the man Billoth! As a man, even without his medical art and science, he can never have his equal; such a one can never appear again. Fortunately what was feared did not happen. Billoth was saved by his energetic nature and by splendid nursing. Vienna

of his prodigious individuality. The details of this picture are, like those of No. 58, worth studying: the bell frame like a birdcage hanging over the table, the implements on the table, the crockery on the walls and floor, and that assembly of odds and ends with which Dutch farm kitchens were then and are still crowded. The *Dutch Family Merry-Making* (87), lent by the Corporation of Glasgow, is not to be compared with the Queen's picture. We need only mention, in order to call attention to them, the other Steens in this gallery: they are Mr. Joseph's luminous and spirited *Glass of Wine* (88), which is rich in character; and Mr. Montagu's *Interior with Figures* (94).

Eeckhout's *Portrait of a Man* (64) is so representative of that accomplished pupil of Rembrandt that it may be used as a sort of touchstone for distinguishing his works from Rembrandts. There is but the semblance of vigour in the rendering of this man's face; his eyes, unlike those of a Rembrandt portrait, have no speculation in them, nor any thought, so to say, behind them; there is little more than acquired habit or the trick of a school in the touch of the brush before us, while, the conventions of Rembrandt's workshop apart, the style of this picture is flat and weak. A characteristic yellowness, quite different from the yellowness of Bol and Dou, prevails, and suffices to convince the connoisseur at the first glance that the work is by Eeckhout. Most characteristic are the emptiness of the forms and a certain vagueness which bespeaks a facile but rather nerveless hand. Arent de Gelder, whose work is seldom seen here, was responsible for *Bathsheba asking King David to appoint Solomon his Successor* (66), of which it may be said that, while it has some merits, its best use now is to illustrate the difference between the powers of a pupil of Rembrandt and those of Rembrandt himself—a difference which was distinctly due to the want of insight and strength in the younger man. Mierevelt's *Portrait of a Lady* (69) is not a first-rate example. The face is rather weakly executed, hard, and mechanical, and is only interesting as the work of a noteworthy artist, but it may have been rubbed.

Mr. Walter's *Garden Scene* (80) is a first-rate De Hooghe, and is a wonderfully charming illustration of the quaint beauty and restfulness of Dutch life during the later half of the seventeenth century, when, after terrible troubles and sacrifices, the freedom of the nation was secured. The place is a garden in front of a pavilion of sun-eaten brick, such as Pieter loved to paint in all its depth of redness, with its overlying lichens and trails of many coloured mosses that had ripened to seed during the summer, which has just given way to that autumnal glow that gives splendour to the flowers, and deeper hues to the grass and the finely massed foliage of the mid-distance. The cavaliers and ladies in their stiff but sumptuously coloured attire are the grandchildren of those who fought Alva and Requesens; their fiercest combats at home are confined to the game of ninepins which absorbs the chief figures who are not, like the lady and gentleman in the foreground, flirting in the Dutch manner. Technically speaking, the wise and brilliant master here proves himself to be what the half-taught and half-idle Impressionists of the present hour pretend to be, that is, an accomplished delineator of an effect of colour, light, and tone, combining the tonality and coloration of his subject so as to achieve perfect chiaroscuro. In doing this the painter did not save himself trouble by slurring the details. On the contrary, he has reproduced with the utmost care and subtlety of eye and judgment the warm autumnal light, so limpid and yet soft and rich, which pervades the place; he has delineated the ladies and gentlemen of his time with the choicest skill, and with exquisite craft painted the flowers they loved. With all this the master has forfeited nothing of breadth and harmony in

his picture nor omitted the sparkle of the foreground blossoms, nor the silhouette-like masses of the shadowy trees which stand flat, so to say, against the sky. This picture appears to be Smith's No. 59, which was sold in 1832, with the collection of Mr. G. Morant, for 210 guineas; it would now fetch at least ten times as much. Under No. 58 Smith describes another very similar and somewhat larger De Hooghe, which was sold in 1829, with the Thomas Emmerson Collection, for 170 guineas. Dr. Waagen, describing this picture, 'Galleries,' 1857, p. 294, objected to the "verdure [qy. foliage] as somewhat too heavy, by which the keeping is rather disturbed." We suspect that the otherwise sympathetic critic misunderstood the painter's aim. The compilers of the Academy Catalogue, who give "c. 1632" as the date of De Hooghe's birth, will read with pleasure and profit the brilliant essay on 'Pieter de Hooch' in M. H. Havard's 'L'Art et les Artistes Hollandais,' iii. 63; and from M. Van der Willigen's 'Les Artistes de Harlem,' 1870, p. 180, they will learn that there is no need for the doubt about the date of his death implied by their "c. 1681." The Dutch antiquary discovered that on the 28th of February, 1681, a demand was made for the opening of a grave for "Pieter de Hooch" in the choir of St. Bavon at Haarlem, where his wife had been buried on the 11th of September, 1680. Mr. Edward Denny exhibited at the British Institution in 1841 'A Garden Scene' by De Hooghe, probably that before us, which was certainly No. 77 at that gallery in 1861.

In Lord Amherst's *Portrait of a Burgomaster* (81) we have a good, but not extraordinary F. Hals. The same owner has lent another Hals, full of spirit and vigorously painted, but somewhat more heavily touched than usual, called *Portrait of a Young Man* (86), which is especially interesting because it is inscribed "Ætatis sue 26," and, a somewhat rare circumstance, dated "An° 1636," that is, when Hals was fifty-two years of age, the year before he completed the renowned 'Archers' Guild' in the Town Hall at Amsterdam. Although neither of these portraits equals the Queen's Hals, which was here some time ago, or Lady Wallace's 'Cavalier,' still less the great Hals at Brunswick, they illustrate the marvellous forthright touch of the master, who put his mosaic-like tints (which most painters find the most difficult to harmonize) side by side with utmost precision and with wonderful certainty that they would be right. Apart from this, let us say that we have seen portraits by Versprout, Hals's follower, which are nearly as good as these, and not unlike them.

Mr. Ionides's *Brauer* (90) represents an *Interior* in the painter's best manner. As is sometimes the case, it suggests the mood and technique of Teniers. Extremely interesting and attractive, but not pre-eminent among Ver Meers, is the *Lady at a Spinet* (93), probably the picture formerly in the Pommersfelden Collection, and at one time, together with the Ver Meer with a similar title lately acquired for the National Gallery, in the hands of M. Burger (Thoré). That before us, though it has high merits of its own, is not the better of the two. The disproportions (always to be observed in this painter's curiously incomplete works) of the rather clumsy maiden who sits at her instrument are obvious, and the violoncello at her side is also quite out of scale. These and cognate defects, such as the "sharp" perspective of the frame and bars of the window, and the spinet itself, indicate that "der Delftische Ver Meer" worked in a very small atelier, and did not possess sufficient knowledge of perspective, or was too careless to correct the errors that circumstance imposed on an unscientific workman. The colouring is heavier than in most Ver Meers that we have seen, the darker tones are less limpid than usual, and the coloration at large is somewhat heavy, not to

say crude. But the genuineness of the picture is unquestionable. The tones are strong, and like nature; the lighting approaches that of a moderately good De Hooghe; and in the mask-like face of the lady, her inanimate air, the colour and quality of her blue gown, as well as in the dark landscape which hangs on the wall behind the figure, and the peculiar position of the window, we have elements found nowhere else than in the works of Ver Meer. Almost invariably he depicted a framed picture on the wall of the room he chose to paint. They differ in character so much that we have been led to imagine Ver Meer had a deliberate intention in each case; if so, the gloomy landscape on the wall behind the "lady at the spinet" may be associated with her fortunes, much as the rococo Cupid painted behind the damsel in the example at the National Gallery may indicate the power who ruled her life. No. 93 has been engraved for the *Gazette des Beaux-Arts*. A noteworthy picture by a comparatively rare artist is Pieter Codde's *Dutch Interior* (97), whose peculiarities it thoroughly well illustrates—the grouping in varied views of the figures severally, which together form a circle, their animated expressions and attitudes, the stereoscopic solidity and finish of the work as a whole, and its prevailing greyness. In the last-named quality, as, in a less degree, in the others, we must needs associate him with Le Duc, although Anthony Palamedes is, so to say, Codde's artistic analogue. This circumstance struck M. H. Havard, who compared the charming 'Danseurs,' by Codde, which belonged to M. Wilson, with 'Le Concert' of A. Palamedes, then in the De Jonge Collection at the Hague. It would have been instructive to have seen together here Mr. Broadwood's fine Le Duc called 'Regret for the Violoncello Player,' No. 77 of 1892, and the charming Pieter Codde which is before us.

The Dutch landscapes, architecture, and pieces of still life need not detain us long, because, although their merits are considerable, they are not above the average, nor do they depart widely from the well-recognized types of the masters who painted them. Adrian Van de Velde's *Landscape with Cattle* (48), dated 1654, must consequently be due to his nineteenth year, for there is no doubt he was twenty-one, April 5th, 1657, when he was married. It speaks volumes for his skill in composition, and though it has suffered from time or varnish, is bright and pure in colour. The laboured touch betrays the timidity of the painter, and has imparted to his work something like the hardness and polish of porcelain. The low horizon and blue sky attest the early fondness of the painter for those frequent elements in his pictures. Cuyp's *Landscape, Morning* (56), excels in breadth, silveriness, and harmony of all sorts. It is a fine example no one ought to overlook. It appears to be Smith's No. 138, and Supplementary No. 47. He does not mention the signature "A. Cuyp," and the dimensions he quotes are not quite the same as those of the Academy Catalogue. He records that it was bought in at Mr. J. Knight's sale in 1819 at 940 guineas, and again bought in, at 900 guineas, in 1821; in 1840 it was sold to Mr. Arter (a dealer) for 950 guineas; and in 1842 it belonged to the now dispersed Saltmarsh Collection. It is in a fine condition. Lady Wallace's *Still Life* (61), by De Heem, is a masterpiece, larger and colder than usual. Ruysdael's *Town of Katwyk* (73) is remarkable for a finely painted sky and a silvery sea in the distance. His charming *Windmill* (76) reminds us of Van der Neer's silvery evening effects, and, like them, is noteworthy for expressing the beautiful sentiment of the time and scene. It is signed. The Spanish costumes of the women in P. Neefs's *Interior of a Church* (77) indicate that the church is at Antwerp; the slabs in the floor, the firm, crisp pencilling, and the solidity of



the picture are noteworthy. *Calm* (79) is a good W. Van de Velde, but, though instinct with the serene poetry of evening, it is rather cold. The delicate draughtsmanship of the rigging of the ships is such as we expect from the artist. The *Landscape* (82) of Hobbema is powerful and characteristic.

In our next article we shall deal with the Italianized Flemings—Rubens, Van Dyck, and others.

## NOTES FROM NUBIA.

Abou Simbel, Nubia, Jan. 20, 1894.

It may interest your readers to hear what we have been able to verify, or find for ourselves, in our journey up the Nile from the first to the second cataract. The number of scientific travellers who have reported upon Nubia is but small, Gau's inscriptions being the main authority for the Nubian collection in the 'C. I. G.' and Lepsius having given his main attention to hieroglyphics. What I have found in the way of papyri at Alexandria and Cairo cannot be announced till I have returned to Egypt and re-examined them.

As regards Nubia, the chief points of historical interest are three: What amount of influence had the early Egyptian dynasties over this remote country? what did the Ptolemies effect in the way of civilizing it? what evidence is there for the existence of independent native princes? On all three points we have found considerable additional evidence. Taking the temples in their order from north to south, we find at Debôt that the inner naos was built by a native Nubian king Atkheramon, while the pronaos and pylons in front of it (and therefore subsequent) were commenced by Euergetes II., so that the native prince must come into the disturbed period at the end of Ptolemy IV., and during the infancy of Ptolemy V. The Rosetta inscription speaks as if the fifth Ptolemy had recovered all his father's dominions; the constant recurrence of Euergetes II. (and no earlier of the series) on Nubian temples seems to tell us that this was the king during whose long reign the southern provinces were recovered for Egypt. Roman emperors from Augustus onward have left ample records of their sway.

The few late and uninteresting votive inscriptions at Gâtass are all round a small shrine in the centre of the great sandstone quarries, from which the temples of Philæ were chiefly built. At Tehfa we could find no inscriptions, but behind this, and indeed behind all such settlements in Nubia, we found the necropolis, generally tombs in the sand marked by stone circles, and in every case rifled and worried by the modern natives in search of *sebach*, a kind of saltpetre stuff, which they use for top dressing on their fields.

The next place, Kalapshé (Talmis of the Romans), has all the walls of the great pronaos covered with inscriptions. Mr. Sayce counted over eighty of them (fifty-six are given in the 'Corpus'), and we succeeded, with the aid of a ladder, in copying a metrical one which has probably not yet been published. Most of them are painted on the stone with red paint, which comes out very clearly when touched with spirits of wine. The well-known inscription of Silko, king of the Nubians and Blemmyes, we recopied, for the sake of verifying the editions of it; the Meroitic (?) text close beside it was copied by Mr. Sayce.

There did not seem to us any evidence in the inscription that Silko was a Christian. The order concerning the keeping of pigs out of the sacred enclosure is still there and quite legible, and sounds very like the orders of the Dublin Corporation on the same point in the seventeenth century.

High up above Kalapshé is the rock temple of Bet-el-Walli, set up by Ramses II., and showing both the merits and the defects of his work; the pictures of his conquests over the

tribes of Ethiopia are, however, very interesting, and important for this southern history.

At Dendûr, a temple containing cartouches of Roman emperors misspelt ("Autotrator" for *Autokrator* several times), we copied a Coptic inscription on the east post of the south door, which speaks of Theodoros as "Bishop of Philæ," a title disputed in the guide-books. He was the bishop who abolished heathenism at Philæ about 577 A.D.

At Dakkeh (Pselchis of the Romans) we found the inscriptions very much effaced by the weathering which blowing sand produces even more than rain; but many of the votive texts of Roman officers are still to be read. It is remarkable that while that of Apollonius calls him a *strategos*, one immediately beneath speaks of him as the afore-mentioned *Arabarches*, a word known in the late Republican days of Rome for native Syrian princes. Several of the devout call themselves generals, but we look in vain for the most distinguished of them, Petronius, though that name is scratched three times, apparently at random, in the temple of Gâtass.

Everywhere we found the natives very friendly, though very noisy inside the temples, when we were dictating inscriptions, which are often best taken by one reading out while the other writes, and then verifying by reversing the operation. In each village there was a *gaffir* or policeman, distinguished by a double-barrelled gun (often flint-lock) and a Soudanese spear or sword, who attended us. The women were very shy, and difficult to inspect. Their chief peculiarities of costume (besides the absence of clothes) were a broad gold ring fixed in the right nostril so as to stand out sideways, the plaiting of the hair into a vast number of small cords, and an earring set in the top of the ear. But all the natives, both men and women, cast their rags about them with a truly Hellenic grace; and the men might fairly be called clean, though the little boys had a curious grey bloom of dust all over their dark skins. But I must postpone anthropology for the present.

The next place of interest was the rock temple of Gerf Hüsên, also a work of Ramses II., who seems to have built a large number of small imitations of the vast masterpiece at Abou Simbel. The scenery is very barren all through Lower Nubia, often a mere strip of five or six yards along the river; then comes the fine defile of El-Bab, which is almost a cataract, and exciting for boats which do not command steam. When we approach Korosko, and for many miles into Southern Nubia, the prospect is widely different; there is large cultivation, and much remains untilld for want of larger population. I will reserve more important novelties for another letter. J. P. MARAFFY.

## NOTES FROM ITALY.

Two archaeological discoveries of the first order have resulted from the excavations made during the last few months. The first is that of a very ancient stele, which, together with some figured representations, bears a well-preserved inscription of twelve lines in Italic characters. It came to light in excavating the necropolis of Novilara, near Pesaro, namely, in that same territory where have been obtained in past times other figured stele of a very peculiar character. One of these latter, most resembling our present one, was made an object of study some ten years ago by Prof. Undset, who recognized in the ornamentation a distinct Mycenaean character, and explained its presence there by means of the commercial and other relations between the East and the Italian coasts of the Adriatic. The new stele has been brought to Rome and placed provisionally in a private room of the new museum at Diocletian's Baths, until Prof. Lattes, of Milan, has published his illustrations of the object and the result of his studies thereon. The stele is eighty

centimètres high, and is worked on both faces. On the top of the front face is carved a wheel of four spokes, and beneath it is a scene of combat between men and animals divided into two compartments. One portion displays various combatants armed with lances, and one armed with an axe, and near them are men and reptiles lying on the ground. In the other portion are to be seen two men, delineated in a very primitive fashion, one fighting with a bull, and the other with a bear. On the left, by the side of one of the combatants, stands a pyramid. The other face of the stele is also surmounted by a wheel, but of five instead of four spokes, underneath which are twelve lines of writing, clearly engraved and very legible. On the left of the inscription is a pyramid, and on the right a cross, while all round runs a border consisting of two wavy lines. The text, which was at first thought by some to be Sabelian, and by others Illyrian, appears now to be recognized by Prof. Lattes as Etruscan.

The other discovery was made in the village of Castel Trosino, about six kilometres from Ascoli Piceno, and belongs to the time of the barbarians. In digging on some land belonging to the parish church of the village some tombs came accidentally to light, the contents of which soon began to attract the attention of the neighbours. On being informed of the occurrence, the Minister of Public Instruction ordered a regular exploration of the place to be undertaken under the direction of Prof. Brizio, of the University of Bologna. The result of his researches has been really splendid, and when fully made known to the public will awaken the greatest interest. The tombs, of which about 150 have been already explored, belong to a post-Roman necropolis, and their contents far surpass in abundance and richness all similar discoveries hitherto made on Italian soil. They consist for the most part of gold and silver ornaments, such as crosses (some of which bear inscriptions), brooches, clasps, circular and broad-headed nails, sheaths for knives and daggers, necklaces formed of mounted Byzantine coins, &c. To these must be added arms, fragments of breastplates and other armour, and an important series of fine articles in glass. The style of the whole of this hoard is distinctly Lombardic; small crosses in gold were worn sewn on the dress at that period among that warrior people. But the position of Castel Trosino corresponds to no Lombard duchy known to us, and the study of these precious remains, which have been brought to Rome and placed in the new museum of the Villa di Papa Giulio, may result in throwing light not only on the history of barbaric art, but also on that of the settlements of the Lombards in the peninsula. Another small necropolis belonging to the same period, but of lesser importance, has been discovered near Borgo Masino, in the province of Turin. Here also, together with swords, lances, bits and horse trappings in bronze, were collected gold crosses, and earrings embellished with filigree work of Lombardic style.

F. HALBHERR.

## SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 10th inst. the following, from various collections. Pictures: W. Etty, *The Choice of Paris*, 430l. A. Holmberg, *Words of Comfort*, 137l. J. Opie, *Portrait of a Lady*, in white dress, 588l. J. M. Whistler, *The Music-Room*, 199l. F. Goodall, *Mater Dolorosa and Mater Purissima*, 105l. T. S. Cooper, *Scene on a Farm, East Kent*, 309l. S. E. Waller, *Parted Lives*, 141l. E. de Blaas, *On the Terrace*, 152l. G. Cole, *Landscape and Cattle*, at Shalford, Guildford, 168l. J. Phillip, *Presbyterian Catechizing*, 252l. E. Crofts, *Marston Moor*, 262l. Sir F. Leighton, *Dante in Exile*, 357l. Sculpture: A. Bottinelli, *Inverno*, a life-size female bust, on sculptured serpentine pedestal, and *Autumn*, the companion, on similar

pedestal, 94l. 10s. Rossette (*sic*), of Rome, The Greek Slave, life size, on ebonized pedestal, 75l. H. Weekes, The Young Naturalist, on square scagliola pedestal, 99l. Canova, Venus, 157l. B. E. Spence, Venus and Cupid, 315l. J. W. Swynnerton, Love's Chalice, a group of lovers at a fountain, on sculptured pedestal, 168l. W. Storey, Medea, a statue rather larger than life size, on a square revolving marble pedestal, 210l. Anonymous, A Campana-shaped Vase, 57l.

The same auctioneers sold on the 12th and 13th inst. the following. Engravings after G. Morland: The Story of Lætitia, by J. R. Smith (the set of six), 30l.; The Deserter, by G. Keating (a set of four), 30l.; The Angler's Repast, and A Party Angling, by W. Ward and G. Keating, 25l.; Fox-Hunting: Going Out, Going into Cover, The Check, The Death, by E. Bell (a set of four), 52l.; The First of September: Morning and Evening (a pair), by W. Ward, 31l. Prints: A. Dürer, Melancholy (B. 74), 33l.; The Knight and Death (B. 98), 30l. F. Muller, The Madonna di San Sisto, after Raffaele, 65l.

### Fine-Art Gossip.

THE general meeting of the Society for Preserving the Monuments of Ancient Egypt will be held in the rooms of the Society of Antiquaries, Burlington House, on the 23rd inst., at 3 P.M. The question of the reservoir at Assuan, which will involve the submersion of the island and temples at Philæ, will be brought before the meeting. The reader will hardly believe that this age has become barbarous enough for such a question to be set forth, much less discussed. Nevertheless such is the case, and lovers of antiquity and art had need be heedful of the matter, lest the question grow into a fact. The stupid devastation of Kirk-stall can hardly—except that it was wanton, pedantic, and needless—be compared with the ruin of Philæ and its temples.

THE second general meeting of the Hellenic Society for the session 1893-4 will be held at 22, Albemarle Street on Monday next at 5 P.M., when Mr. H. Stuart Jones, Fellow of Trinity College, Oxford, will read a paper on 'A Reconstruction of the Chest of Cypselus.'

At the general meeting of the Society of Painters in Water Colours on Thursday, the 8th inst., Messrs. Hubert Herkomer, R.A., Ernest A. Waterlow, A.R.A., and Lionel Smythe were elected Members, and Mr. J. R. Weguelin an Associate.

SOME of the French journals announce that Sir E. Burne-Jones has not only been made a "baronnet," but "un pair d'Angleterre," and that Mr. Watts, to whom the same honours were offered, refused them. Many of our readers do not know that about the time of Mr. Watts's former refusal another most distinguished Academician declined a baronetcy, although he is possessed of ample means, and sons to boot.

F. MADOX BROWN's picture 'Christ washing Peter's Feet,' which we recently described, has been placed in the gallery of the left staircase (leading to the British paintings) of the National Gallery, and numbered 1394. In Room XX. of the same building, with the number 1398, there now hangs the life-size, half-length picture by Sir C. Eastlake entitled 'Ippolita Torelli,' and representing her seated in a chair, which is mounted in chased brass, and of which only one arm is visible; her head is turned in three-quarters view to our right, and rests on her right hand, the elbow of which is supported by the arm of the chair; her left hand holds a string of pearls. The fair and youthful face is modelled with all Sir Charles's care and refinement, in a soft, luminous, almost shadowless effect, after his wont; the uniformly delicate rosininess of the carnations is such as Eastlake adopted for

similar studies, and it harmonizes with the red velvet robe, which has a pink satin lining, and the white Italian turban. The light, richly varied background is appropriate to the coloration of the figure, and such as we expect to have from the painter. It is a bequest from Lady Eastlake, and was No. 135 at the Academy in 1851. The catalogue gave a reference to Castiglione's 'Poemata.'

THE Department of Greek and Roman Antiquities at the British Museum has of late years added greatly to its collection of strictly Athenian vases, and it has recently been especially fortunate in buying some of the choicest specimens of the beautiful and refined sort, the bodies of which are painted in red and other colours on light grounds, while the necks and feet are black. Of these none is more delightful than an Athenian *lecythus*, now in a case in the Vase Gallery, about fifteen inches high, dating from c. 420 B.C., and comprising a most curious representation of a lofty earthen tumulus surmounted by a tall *stèle*, round which are tied fillets of red and yellow ribbons—the colours being still distinct—while larger and broader fillets, similarly coloured, are laid upon the tumulus itself. It is specially noteworthy that, as if the mound were transparent, five funeral vases of various forms are depicted standing on the floor of the chamber within. At each side of the mound stands a tall and stately youth, or mourner, who has come to visit the consecrated spot; one of them holds a lyre on which he is playing, and his companion has in his hands what appears to be a broad red fillet, intended, doubtless, for the decoration of the monument. Our readers will remember that some time ago we described a vase, then lately bought by the British Museum, which depicts the interior of a tumulus, and the corpse squatting on the floor, which is carefully paved with large water-worn pebbles. Another *lecythus*—found in the same tomb with that of the mourners, and of about the same date and dimensions, but not quite so fine in style—deserves mention here because its body bears on one side a drawing, in fine outlines and partly coloured, of a very lofty *stèle*, and on each side of it is depicted a youth standing erect with a reverential air, while close to the youth on our left of the *stèle* flies a minute human figure, evidently intended for the soul of the deceased, as if returning from the shades to the tomb. A third *lecythus*, which came from the same site, and is of about the same date, is decorated in fine red lines with an admirably drawn and very spirited dance of youths and maidens. In the same case the visitor will find a fragment of a similar *lecythus*, which—a rare circumstance—is inscribed *HYTIAINON KAAOZ*, which is identical with the writing on another vessel of the same kind already in the Museum. The fragment is an addition, and so is yet another *lecythus* on which are delineated Orestes and Electra in a group, and with their names written beside the figures. This circumstance affirms the correctness of the traditional habit of the older archaeologists, who to similar groups, which are not infrequent, applied the names of these personages. The confirmation is the more valuable because some young scholars have denied the names to the groups in question, and asserted that there was no authority for their application.

THE Ninth Report of the Egyptian Commission for the Preservation of the Monuments of Arab Art has reached us, and shows that a large amount of useful work was accomplished in 1892-3. The Commission appear to be spending the small grant of 4,000l. a year allotted to them by the Khedive's Government to the best advantage, and besides innumerable small repairs and proppings, by which many priceless monuments have been saved from ruin, they have undertaken large restorations at such mosques as Ibn-Tulun, El-Moayyad, and Senjar El-Gawaly. We notice that they are working in excellent

harmony with the Department of Religious Trusts (Wakf), which contributes considerably to the cost of the repairs, and even with the Board of Works—the natural enemy of ancient monuments, but at Cairo now apparently the ally of the Commission. Among other things the Works Department is clearing away the numerous shops which disfigure the façades of the mosques. This involves some loss of the picturesque, but an undoubted gain both to architecture and safety. The Cairene builder and householder are now kept in pretty good order; they cannot alter, pull down, or build to, an art monument without the leave of the Commission. Altogether this useful and intelligent body seem to be doing their best to keep the beautiful buildings of Cairo standing as long as their inherent perishableness will permit.

THE Fine-Art Society has appointed to-day (Saturday) for a private view of "Drawings, Political and Social," by Mr. H. Furniss. The public will be admitted to the exhibition on Monday next.

A NEW work by Rembrandt, which Sir F. Burton bought at Lady Eastlake's sale, has been hung in the National Gallery.

THE exhibition of the Royal Scottish Academy opens at Edinburgh this (Saturday) morning. Out of 1,400 works sent in 500 have been hung.

A PORTION of the line of the Antonine Wall has been destroyed where it is best preserved by the erection of a villa near Falkirk, the foundations of which are laid over the fosse. It seems that before this was done General Pitt Rivers remonstrated with the owner of the ground, Mr. Forbes of Callendar, but that gentleman declined to enter into correspondence with the General; nor has he taken any notice of a remonstrance addressed to him by the Glasgow Archaeological Society. He enjoys the unique distinction of being, as General Pitt Rivers says, the only owner who, since the Act of 1882, has "been found unwilling to take any steps for the protection of a monument on his property." Both the English and Scottish Societies of Antiquaries have expressed their regret at the destruction of the wall, which there is reason to fear may be continued.

A DUTCH correspondent tells us that an exhibition has been opened at Amsterdam of the book illustrations of Mr. Walter Crane, the late Mr. Caldecott, Miss Kate Greenaway, Mr. Thomson, Mr. Ford, and M. Boutet de Monvel. The prints have been mounted on toned paper.

THE German archaeological mission at Athens claims to have discovered in the bed of Lake Copais the ruins of a town more important than Mycenæ.

### MUSIC

#### THE WEEK.

ST. JAMES'S HALL.—Popular Concerts.  
PRINCES' HALL.—Mr. Gompertz's Concert.

ON Saturday afternoon last at the Popular Concert, Mlle. Eibenschütz repeated the five examples from the new set of ten pianoforte pieces by Brahms, Op. 118 and 119, which she introduced on a previous occasion, and played for the first time the *Intermezzo* in E flat minor from Op. 118. This piece, though small in dimensions, is singularly characteristic of Brahms in his loftiest mood, and, as the programme annotator well observes, contains enough of the essence of music for a symphonic movement, and, moreover, is pervaded by a certain gloomy grandeur and an air of mystery. Mlle. Eibenschütz again played very finely, and the crowded audience would not be content until she accorded an encore, her choice being the piquant and tuneful *Inter-*



mezzo in c. Herr Joachim's undiminished powers were again exhibited in their fullest measure in Schumann's Fantasia in a minor, Op. 131, which the master composed expressly for him in 1853. It is well that the Hungarian violinist should present the work from time to time, if only as a token of respect; but it can scarcely ever become popular, as it was penned at a period when Schumann's mental powers had commenced to decay, and in spite of occasional beautiful thoughts, is on the whole dull and laboured. The concerted works in this programme were Beethoven's Quartet in e flat, Op. 74, and the same composer's Pianoforte Trio in c minor, Op. 1, No. 3. The pleasing light soprano voice of Miss Alice Esty was displayed to advantage in songs by Grieg and Massenet.

Monday's performance may be briefly dismissed. The concerted works were Mendelssohn's Quartet in d, Op. 44, No. 1, and Mozart's Sonata in f for pianoforte and violin (Köchel's Catalogue, No. 377). The notes in the book with regard to the latter should be revised. The statement that only nineteen piano and violin sonatas of Mozart are published was true when it was written many years ago, probably by the late J. W. Davison, but it is, of course, absurd at the present time, when every available note penned by the Salzburg master is in print. Mr. Leonard Borwick repeated his masterly interpretation of Schumann's Fantasiestücke, Op. 12, and firmly declined an encore; but Herr Joachim was more amenable after as fine a rendering of Bach's Chaconne as any he has given us for many years. The vocalist was Mr. David Bispham, who was excellent in two songs by Marcello, and even more praiseworthy in Loewe's splendid ballad 'Archibald Douglas.' Better declamatory singing could not be desired.

The second chamber concert of Mr. Richard Gompertz, on Tuesday evening, was noteworthy for the first performance in London of a new Quartet in a minor by Prof. Villiers Stanford. The first movement, *molto moderato*, alternating with *più moto*, suggests the influence of Beethoven, at any rate in the slow portion. The next, marked *prestissimo*, is brief, crisp, and brilliant; and the third, *andante espressivo*, is interesting, and contains a highly dramatic episode. The brisk *finale* is worthy of association with the previous movements, and the quartet, capably played as it was by the concert-giver and Messrs. Inwards, Kreuz, and Ould, made a distinctly favourable impression, and should be heard again at the earliest opportunity. Good performances were also given of Beethoven's Quartet in c sharp minor, Op. 131, and Brahms's Piano and Violin Sonata in a, Op. 78, Madame Alma Haas being the pianist. Songs by Mendelssohn, Rubinstein, and Mr. Arthur Somervell were, of course, artistically rendered by Mr. W. Shakespeare.

#### HERR HANS VON BÜLOW.

We have made such frequent reference of late to the ill-health of this gifted musician that the news of his death, which took place at Cairo on Tuesday, scarcely came as a surprise. Few workers in his profession have laboured more zealously and unremittingly than Hans von Bülow, and his departure is certainly a loss to

the art, though at the age of sixty-four—he was born at Dresden on January 8th, 1830—it can scarcely be regarded as premature. Intended by his father for jurisprudence, he took pianoforte lessons from Friedrich Wieck, the father of Madame Schumann, simply at first as an amateur; but music soon claimed him altogether. He was present at the memorable production of 'Lohengrin' under Liszt at Weimar in 1850, and forthwith became one of Wagner's most ardent admirers. During the next years he chiefly devoted himself to the pianoforte as executant and teacher, but in 1864 he became conductor of the Hoftheater at Munich, and here Wagner's 'Tristan und Isolde' and 'Die Meistersinger' were produced under his direction. Then came the divorce from his wife, Frau Cosima, Liszt's daughter, and her union with Wagner. He quickly married again, and more happily; and so far from showing ill-will towards the master, who was then maturing his Bayreuth schemes, he espoused his cause more enthusiastically than before. In the month of May, 1873, he paid his first visit to this country, and caused not a little flutter alike by his profoundly intellectual pianoforte playing and his spirited conducting. It was just at the period when headway was beginning to be made against the clique which dominated musical criticism in London, and had hitherto practically excluded such masters as Schumann, Wagner, and Brahms. Hans von Bülow did very much towards the destruction of the walls of prejudice, and English amateurs should hold him in grateful remembrance. He came again from time to time, his last visit being in 1888, when he gave a remarkably interesting series of Beethoven recitals, which were not so much appreciated as they should have been. Von Bülow's readings of the Bonn master's sonatas were almost without parallel for depth of thought, and if he did play false notes occasionally, forgiveness was easily accorded owing to the eloquence of his phrasing and the general insight into the composer's meaning which he invariably evinced. Though as a composer he did not display much originality, his editions of pianoforte classics are invaluable, and the Von Bülow fingering is frequently quoted as making easy passages before regarded as well-nigh impossible. Irascible in temperament, he possessed an inexhaustible fund of humour, and his witty remarks would fill a volume.

#### Musical Gossip.

THE next festival at Chester is fixed for July 25th, 26th, and 27th. The programme will include two new works, namely, a Symphony in f, by Dr. J. C. Bridge, and a cantata, 'The Soul's Forgiveness,' by Dr. Sawyer; also 'The Messiah,' 'Elijah,' Dr. Hubert Parry's 'Judith,' Cherubini's Mass in d, Verdi's 'Requiem,' Sullivan's 'Golden Legend,' and Mendelssohn's 'Lobgesang.'

THERE is no diminution whatever in the popularity of Wagner's music in the concert-room, the London Symphony Concert on Thursday last week attracting such a crowd of amateurs to St. James's Hall that it was promptly decided to repeat the performance at the Queen's Hall on April 11th. And yet there were neither vocal nor instrumental soloists, Beethoven's 'Eroica' Symphony—as usual, associated with the 'In Memoriam' concert which is now given regularly as near as possible to the anniversary of the Bayreuth master's death—being placed between the prelude and the Good Friday music from 'Parsifal' on the one hand, and the prelude and close from 'Tristan und Isolde' and the 'Walkürenritt' on the other. But it is only fair to say that on no previous occasion has Mr. Henschel shown himself so capable a conductor of Wagner's music. He secured a definitive and for the most part acceptable reading of the various excerpts, and the strongly ex-

pressed appreciation of the audience was well deserved.

It has been pointed out that not only is this year the fiftieth anniversary of Herr Joachim's first appearance in London, but that, by a remarkable coincidence, it is also exactly half a century ago that Signor Piatti first played in the English metropolis. The Hungarian violinist played at a benefit concert given by Mr. Bunn at Drury Lane on March 28th, 1844, and on June 24th of the same year Signor Piatti played at a Philharmonic concert at which Mendelssohn also appeared as a pianist. Some recognition of this double jubilee should certainly be made; but it must be left to the countless admirers of two of the greatest instrumental artists of the nineteenth century to say how it should be done.

THE operatic performances given in connexion with our leading musical academies seem to be rapidly growing in importance. Sir Augustus Harris has granted the use of Covent Garden for a performance of 'Carmen' by the students of the Guildhall School of Music early in May. The choice of work is somewhat peculiar. If 'Carmen' is suitable, why not 'La Traviata'?

We regret to hear that Mr. W. T. Best has been compelled to retire from the profession, his health having completely broken down. As a recital player Mr. Best may certainly be regarded as the finest English organist of this or any other century, and his daily performances in St. George's Hall, Liverpool, were marvellous displays of technical skill combined with musicianly feeling.

ACCOUNTS from Berlin represent Mr. Ben Davies as having achieved a very great success in the concert-room. His singing evoked extraordinary enthusiasm, and the local prints are loud in his praise. As much prejudice exists in Germany against English artists, Mr. Davies deserves congratulation on the unlooked-for favour with which he has been received.

WE are sorry to learn, on the authority of Messrs. Paterson, of Edinburgh, at whose Wagner commemoration concert Miss Esther Paliser was to have sung on Tuesday last, that the illness of the charming young American vocalist has assumed such a serious aspect that she has been compelled to cancel all her engagements for the coming spring.

LISZT's oratorio 'The Legend of St. Elizabeth' was announced to be performed under Sir Charles Halle, for the first time at Manchester, on Thursday evening last week. The principal vocalists engaged were Miss Thudichum, Madame Medora Henson, Mr. Ffrangcon Davies, and Mr. Andrew Black.

THE death is announced of M. Adolphe Sax, the inventor of the saxhorn and companion instruments of the same class which are now universally employed in military bands. Notwithstanding the enormous demand for saxhorns and saxophones, the inventor never amassed a fortune, owing to his lack of capacity in business details, and he is said to have died in poverty.

THE collection of "Minnesänger Lieder," together with the music to which they were set, dating from the fourteenth century, which was recently discovered in the University Library of Jena, is expected to be issued in the original size by means of heliogravure, provided a sufficient number of subscribers can be found for so costly a work. The valuable collection, which includes the famous 'Sängerkrieg auf der Wartburg,' fills 266 folio pages.

#### PERFORMANCES NEXT WEEK.

MON.	Popular Concert, 8, St. James's Hall.
TUE.	Miss Mabel Senior's Concert, 3, Queen's Hall.
—	Stock Exchange Orchestral Society's Concert, 8, St. James's Hall.
—	Madame Clara Ather's Pianoforte Recital, 8, Prince's Hall.
WED.	London Ballad Concert, 8, Queen's Hall.
—	Royal Academy Concert, 8.30, Imperial Institute.
THURS.	Mr. Barrington Foote's Concert, 3, St. James's Hall.
—	Royal College of Music Concert, 7.30, Alexandra House.
—	London Symphony Concert, 8, St. James's Hall.
FRI.	Hampstead Popular Concert, 8, Vestry Hall, Haverstock Hill.
SAT.	Popular Concert, 8, St. James's Hall.
—	Crystal Palace Concert, 3.

# DRAMA

## *Dramatic Gossip.*

THE beginning of Lent has arrested the progress of theatrical novelty. The observance of Lent is less rigorous than it was, and it is only in the more expensive portions of the theatre that its influence is felt. Still there is a certain indisposition on the part of managers to produce new pieces at this epoch, which may perhaps be regarded as an influence of "heredity."

For Mr. Sutton Vane's forthcoming new play at the Adelphi the management has made two valuable engagements, those, namely, of Miss Marion Terry, one of the ablest and most sympathetic of actresses, and Miss Hall Caine, a young girl whose future we have declared to be of importance to the stage.

A REPORT is current that Mr. Sutton Vane will collaborate with Sir Augustus Harris in the production of the next Drury Lane drama.

AN afternoon performance of 'Frou-Frou,' for the benefit of the Actors' Benevolent Fund, is promised at the Comedy Theatre. Miss Winifred Emery will take the part of the heroine, an experiment that should inspire much interest.

A NEW farcical comedy, entitled 'His Highness,' by Mr. Brandon Hurst, has been given for copyright purposes at the Opéra Comique.

WITH a performance of 'Captain Swift,' by Mr. Haddon Chambers, on Tuesday afternoon the dramatic season began at the Crystal Palace.

THE sum left by Mr. Henry Pettitt, 48,477l., earned entirely by his plays, should stimulate would-be dramatists. Singularly small is the invention or the literary quality called for in works such as he wrote, and the result is, to say the least, encouraging.

A PERFORMANCE of 'Liberty Hall,' by Mr. R. C. Carton, with the original cast, is to be given on March 1st, at the St. James's, for a charitable purpose.

TERRY'S THEATRE will reopen on Wednesday next, under the management of Mr. Weedon Grossmith, with 'The New Boy,' a farcical comedy by Mr. Arthur Law, which has been seen in Eastbourne, but is new to London.

A COMEDY of modern life by Dr. Todhunter is to be given shortly in London under the direction of Mr. Helmsley. The exponents will include Misses Vane Featherston and Florence Farr, and Messrs. Bernard Gould, Thalberg, and Foss.

'MIZPAH MISERY' is the title of a one-act drama by Mrs. Vere Campbell, which has been produced by Mr. Hermann Vezin in Glasgow. Such accounts of the work as have been received seem to show that the eminently repellent title is at least appropriate.

THE 'Heirs of Rabourdin' of M. Zola is promised by the management of the Independent Theatre. This is the piece of which, when first produced in November, 1874, at the Théâtre Cluny, a French critic said that around its plan M. Zola "fait graver d'odieuses caricatures qui suent la cupidité, la gourmandise, et la crasse." The Independent Theatre might have made a better choice.

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